music ministry

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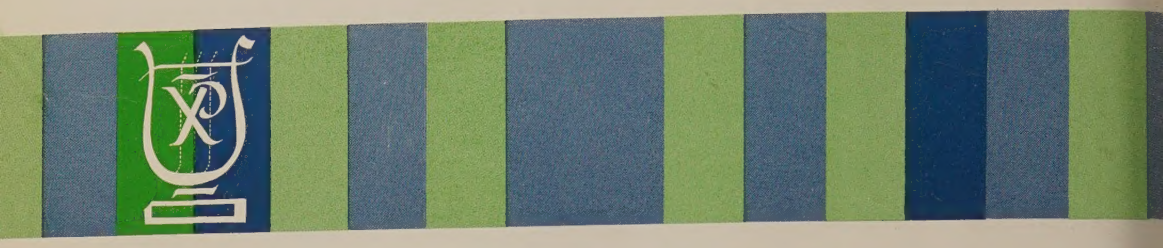

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ng A Song for Christmas

by Anna Laura Gebhard

ONG and Christmas are almost synonymous. Ever since the angels' music ded over Bethlehem hills two thousand s ago—or so the humble shepherds, hing their flocks on the star-studded t, claimed to the unbelieving Bethle- villagers—songs of peace and goodwill characterized the celebration of the st child's birth. With the birth of Jesus ging religion was born!

welve hundred years later Francis of i sought to make the Christmas story rgettable by telling it with carols. And e dawn of the Reformation Martin er dramatized the events of Bethlehem nging them to his children.

rom heaven high I come to earth," sang hild who played the part of the herald . "I bring you tidings of great mirth A little child for you this morn has a chosen maid been born . . . Look , you children, at the sign, a manger e far from fine. A tiny baby you will Upholder of the world is he." [1]

d the other children of the family ld answer the angel child, "How glad be if it is so! With all the shepherds s go to see what God for us has done in ing us his own dear Son. . . ."

takes little imagination, indeed, to see active children of the Luther parsonage ing with gusto to "the songs that Father e for us." Those same children were d to sleep with another familiar favor- "Away in a Manger." Children still and "play the story" to the carols her wrote for his own children.

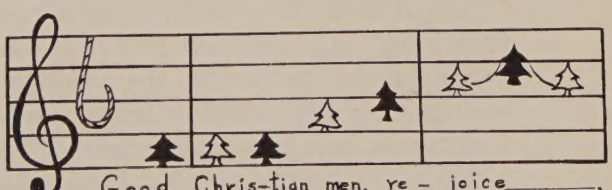
few generations later the songster of hodism, Charles Wesley, wrote other en- during Christmas words: "Hark, the Herald Angels Sing."

When we sing a song for Christmas—gathered around the piano or Christmas tree—we join in a joyous, reverent company. Never have we been so aware of the rich tradition we possess in our Christmas songs.

Do you want proof? Go to your nearest record store and look over the December selections—albums of folk melodies in half a dozen languages and many more national backgrounds—all extolling the Babe of Bethlehem's lowly birth! The carols come in all rhythms, moods, and tempos. Even the unmusical family will find much inspiration in current listening selections.

Blest indeed is the family with a bent toward the making of music! Handel's *Messiah* on the record player is a stirring accompaniment to Advent activities. And with community and church choirs joining in ever more frequent presentations, the *Messiah* score on the piano and fiddle stands indicates that folk in the home have found a new spiritual dimension in Christmas.

Or perhaps the little children of the home reverently arrange the tiny figures in the crèche as they sing "While Shepherds Watched Their Flocks by Night" or "The First Noel." Following the tradition of the Luther children, perhaps they "play" the first Christmas to the singing of other traditional carols.



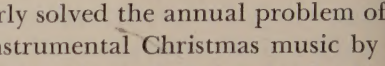
homas: *The Whole World Singing*, page 90. dship Press. $1.95.

In some homes the processional music of the Mexican folk tradition becomes the accompaniment to the age-old drama, "no room in the inn." The children of the home, dressed either in biblical or Mexican garb or carrying the Mary and Joseph images from the crèche, knock on the door and make their earnest entreaty to be admitted. They are so tired and have traveled so far they must have some place to stay! But the hard-hearted innkeeper (perhaps played by the father of the household) turns a cruel ear upon the wayfarers—until Joseph gives his name! Then he and Mary are welcomed with rejoicing and laughter. The doors fly open to the strangers with a prayer for the Christ child's blessing! This and several traditional carols of other peoples will be found in *The Whole World Singing* by Edith Lovell Thomas.

Little wonder that caroling in the home has become a happy Christmas custom for scores of families. One family sets out to learn from memory at least one unfamiliar carol a year, and when they learn it in its native language they feel a special delight. The joy of singing "Stille Nacht" or "O Tannenbaum" in German, "Un Flambeau Jeannette, Isabella" in French, or "Adeste Fidelis" in measured Latin syllables seems to help this family join hands with folk of other nations across the centuries.

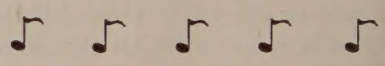
Recall the promise of the Christmas angel: "tidings of great joy . . . to all people." This prophecy seems fulfilled in our Christmas singing. If anyone doubts that Christmas is an international festival, let him turn to the carol books. Or better yet, look at the music in the booklets which our children use in the church school. "Come Softly, Tread Gently" and "Away in a Manger" sing the first graders[2]—English words to old German favorites. The fourth graders[3] sing a lullaby, "Mary's Song to the Baby Jesus," to a melody adapted from the Japanese and " 'Twas in the Moon of Winter time." [4] In this American Indian interpretation of the universal story, "Mighty Gitchi Manitou" sends angel choirs to replace the birdsong; and the Babe, wrapped "in a ragged robe of rabbit skin," is found in "a lodge of broken bark." To an American melody they sing the familiar verse of Phillips Brooks' "Everywhere, Everywhere Christmas Tonight." The family with children will find rich music resources for Christmas in the church school literature.

And the family which does some of its own Christmas music-making with violins, flutes, recorders, and trumpets will find challenging and interesting music in *The Methodist Hymnal.* Our family string quartet early solved the annual problem of finding instrumental Christmas music by turning to the classic favorites in the hymnal. There we found four-part arrangements awaiting us—familiar, it is true, but simple enough for even beginning musicians to play. As our skill improved, so did our



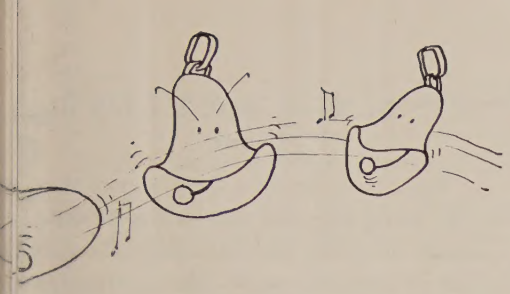
Sing a song for Christmas,
Sing it loud and clear.
All the family joining,
Those from far and near.
If you cannot sing, then
Play upon the flute;
Sing with voice or instrument
For no one should be mute.

—Helen H. Thompson



ability to adapt the hymnal resources. We found or wrote our own descants, grouped the carols in medleys, and used our ingenuity in trying variations. We are fortunate to have neighbors with violins and music-making ability, too; so our neighborhood caroling parties include not only songsters but bow-wielders and pipers. If you should ask our music-makers—which fortunately include all the family—about Christmas music, they would tell you that Christmas without song would be like a fiddle without a fiddler; the singing soul would be lacking. Sing a song for Christmas!

[2] Closely Graded Course I, part 1.
[3] Closely Graded Course IV, part 1.
[4] See article page 10.



RING HAPPY BELLS!

by Nancy Poore Tufts

"I Heard the Bells on Christmas Day . . ."

music is more joyous at Yuletide than ivery sound of bells, no decorative de- more widely employed than the bell , no traditions more lovingly preserved gh the centuries than those connected bell ringing. The ringing of church has long played an integral part in tian festivities, and many traditional s are still in existence today.

e origin of bells is lost forever in the f antiquity. Primitive tribes fashioned bells of clay or wood. Such bells were tably used for some rite or religious onial. Certainly bells have appealed mething deep and eternal in mankind ghout the ages.

hough references to bells exist in the Testament, in the writings of the Greek sophers, and on Egyptian monuments, was no authoritative information be- the Christian Era. The first association lls with churches has been credited to inus, Bishop of Campania, Italy about 400, who decreed that bells should be to announce hours of worship. From important act came the term for the ce of bell ringing, *campanology*, and rs built to house larger bells came to nown as *campaniles*.

Christianity spread northward from , churches and towers began to appear ss the continent and in the British . At first bell towers were built apart the church but later were added to the ch structure itself. Bells have had a re- kable influence over architecture, and probably due to them that we owe many of the great towers of the world.

Pope Sabinian in 680 decreed that all churches sound a bell every hour; Pope John XI in the tenth century ordered that bells be employed to ward off lightning; William the Conqueror instituted the ringing curfew. These and other decrees did much to further the use of bells in Europe and the British Isles.

In the seventh and eighth centuries the cast bronze bell began to replace the earlier bells which were made of sheet metal with riveted seams. This improved the depth and purity of tone. Sets of bells which could render simple melodies began to appear. Later clappers began to replace outside striking mechanisms. In the eleventh century a bell was cast at Orleans weighing 2,600 pounds; "Jacqueline" of Paris (1400) weighed 15,000 pounds; and the Amboise bell of Rouen (1501) weighed 36,364 pounds.

Early bell-founding was practiced in monastaries and later by itinerant artisans who set up shop wherever needed. On the heels of the Middle Ages the great English, Flemish, and Dutch foundries were organized, and bell ringing came to be considered a fine art, its practitioners forming their own guilds and organizations. The finest bells were cast of "bell metal," an alloy of copper and tin.

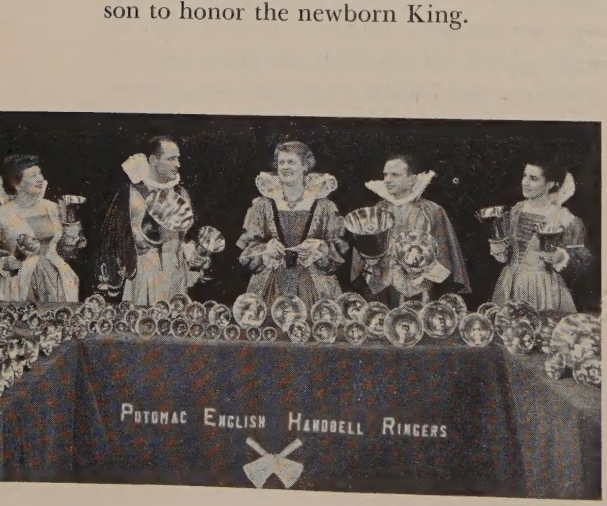
"Their Old Familiar Carols Play . . ."

While the carillon developed in the Low Countries from watch towers containing a single bell to "singing towers" housing from twenty-one to seventy-two or more bells, allowing a wide range for tunes and har-

monies, the English preferred a "peal" or "ring of bells." Few English belfries have more than a dozen bells, the average being five to eight bells which are lustily swung by crews of men expertly pulling ropes by hand. English bell pealing, while founded on mathematical rather than musical principles, has thrilled many a heart with its "wild and sweet" cacaphony of magnificent sound.

In the seventeenth century, English tower bell ringers devised small bells with handles or straps (handbells) for the purpose of practicing peals or changes. It was more convenient to sit around a table ringing small bells than to spend tiresome hours pulling ropes in a tower. Besides, tower bell practice is something of a public nuisance. By 1700 larger sets of handbells were being cast by foundries, and tune-ringing became popular.

At Yuletide it became the custom in various communities for the handbell ringers, like carolers or waits, to ring in the streets, perhaps to join the mummers' parade, or to serenade the Lord Mayor or other person of importance, and certainly to ring near the village church or cathedral. One church in Oxfordshire has traditionally used handbells for centuries to accompany the annual Nativity play. The custom has prevailed in several localities of proclaiming Christmas Eve a "bell night": at a designated hour all the bells in town ring forth in glorious unison to honor the newborn King.



"The Wrong Shall Fail, the Right Prevail . . ."

Bells have become deeply associated with the lives of persons living within their range of sound and have shaped community life in centuries past. The main purpose of bells in a tower has always been to call Christians to worship. Church bells have had many other usages: the Hour Bell, the Curfew Bell, the Prayer Bell, the Fire or Disaster Bell, the Victory Bell, the Mote Bell—a summoning to meetings, the Vestry Bell, the Pancake Bell—still rung on Shrove Tuesday, Harvest Bell, Seeding Bell, Market Bell, Passing Bell, and so on. The lore of bells is virtually endless.

In older times bells were "baptized" and blessed. Each was given a name and acquired a personality. Familiar bells are "Big Ben," "Great Tom," and "Old Harry."

Many superstitions existed concerning bells. The ringing of bells was considered a powerful instrument for good and capable of driving away evil spirits and disturbing elements. "To Do the Best in the Worst Times" were the words incribed upon a bell cast in England three hundred years ago. People of those times prayed that their village bells would have "supernatural power to soften the cruel, scatter storms of every kind, prevent wars and plagues, and drive away evil spirits"; blessings which are not irrelevant to our day and age.

"With Peace on Earth, Good Will to Men..."

Many single church bells, the "Liberty Bell," and several "rings of bells" were shipped to the American colonies from the "Ringing Isles" during the eighteenth century. Paul Revere, of Boston, cast thirty-seven single church bells. In the twentieth century, although there are now excellent American bell foundries, many bells are still shipped from abroad.

The art of the carillon was not established in North America until the 1920's. By 1959 there were over seventy "singing

(*Continued on page 14*)

by Fred Cloud

Proving the pleasures of plainsong

HEN Christopher Marlowe wrote in the sixteenth century, "Come live with nd be my love, and we will all the ures prove," he meant by the word e "to try out, to discover for ourselves." song is an interesting and important of every Protestant's musical heritage. ading about it, by listening to record- of it, and by singing it we need to ve" for ourselves the pleasures of plain-

r more than a thousand years plain- was the major form of music used in tian worship. Yet most of us must ask, is it? How did it develop? What value it have for us in the twentieth century? e might describe plainsong as a unison t, sung without accompaniment, which t measured as to note value but which melody and duration to enhance the being sung. This melodic music was ved from the Hebrew. Indeed, its prin- use was in the singing of prose texts the Bible.

ainsong has had a long and interesting ory which falls into four rather clearly ned periods. The *period of formation* included the first seven centuries of the Christian Era. During this time distinctive forms of chant evolved both in the East and in the West. Of these forms, the Gregorian —also called Roman chant—was the greatest of the Western types of plainsong.

Gregorian chant was named for a sixth-century Bishop of Rome, Gregory the Great, who had a keen interest in church music. He brought into one collection all the known chants of his time. Further, he used the Schola Cantorum (school of singing) to standardize the varied versions of plain chants. Since this preceded the invention of the printing press, the chants had to be learned by rote. It is staggering to learn that nine years' study was required for the monks to memorize all the church's plain chants! Gradually Gregorian chant became the norm for all Christian churches in the West.

The seventh to the thirteenth centuries are usually considered plainsong's *period of perfection*. Some scholars further divide this time span into a Golden Age (the seventh to the eleventh centuries).[1] During this period plainsong became increasingly florid and elaborate. Persons trying to sing

(*Continued on page 6*)

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loud is associate editor of Youth Publications e Editorial Division, Board of Education of The odist Church.

[1] For this interpretation of the periods in the development of plainsong I am indebted to Miss Rosa May Butler of Scarritt College.

DECEMBER

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers and composers.

SUNDAY, December 6: Advent II

COMMITMENT SUNDAY

HYMNS: 83 "O Come, O Come, Immanuel"; 126 "Lift Up Your Heads."

ANTHEM: Elmore: "The Lord Will Come," Whitmark (difficult).

ORGAN: Pachelbel: "From Heaven High," G. Schirmer, Vol. I. *Historical Organ Recitals,* ed. Bonnet (easy).

SUNDAY, December 13: Advent III

UNIVERSAL BIBLE SUNDAY

HYMNS: 390 "Book of Books"; 387 "Break Thou the Bread of Life."

ANTHEM: Bach, J. S.: "Jesu, Joy of Man's Desiring," Flammer (medium).

ORGAN: Brahms: "Behold, a Rose Breaks Into Bloom," Mercury (easy).

Dec. 17, 1807: John G. Whittier, Quaker hymn writer, b. Haverhill, Mass.

Dec. 18, 1707: Charles Wesley, b. Epworth, Lincolnshire, England.

SUNDAY, December 20: Advent IV

HYMNS: 85 "Hail to the Lord's Anointed"; 113 "We Would See Jesus."

ANTHEM: Lovelace: "Child of the Sovereign Heart," Abingdon (Nov. MUSIC SUPPLEMENT).

ORGAN: Thomson: "Pastorale on a Christmas Plainsong," Gray (medium).

Dec. 25, 1818: "Silent Night" first sung, Oberndorf, Germany.

SUNDAY, December 27: Christmas I

HYMNS: 89 "Joy to the World"; 110 "Good Christian Men, Rejoice."

ANTHEM: Lynn: "Coventry Carol," Abingdon (Oct. MUSIC SUPPLEMENT).

ORGAN: Roberts: "God Rest You Merry," Gray (medium).

Proving the Pleasures of Plainsong

(*Continued from page 5*)

this music for the first time would call it anything but "plain"!

To what use was plainsong put? It was practiced only in the church by monks. Therefore, it is quite natural that the subject matter was exclusively religious. One of the chief focal points for plainsong was the Mass, the musical portions of which evolved gradually over a period of eleven centuries.

The Mass became fixed in form by the seventh century, and by the eleventh century—when the term "plain chant" was first used—it had assumed its present form. Though it may sound strange to our ears, at least upon first acquaintance, this early music of the church has been characterized as "holy, artistic melody" and as "the sung prayer of the church."

Movements were afoot among church musicians, however, that were to send plainsong into a *period of decline* from the end of the thirteenth century to the middle of the nineteenth century. For one thing, part-singing came into popularity. For another, experimentation in notation by such persons as Guido D'Arezzo (about A.D. 1000) made it no longer necessary to learn music by rote. Further, the organ was discovered to be an instrument of beauty for use in church services of worship, and thus was unwittingly the foe of plainsong—which was unaccompanied.

In the nineteenth century the Benedictine monks of Solesmes (in northern France), under the leadership of their abbot, Dom Prosper Gueranger, took a special interest in the historic form of Gregorian plainsong. In this *period of restoration* the monks sought to recover plainsong in its purest form. At a musical congress held in Paris in 1860, this plain chant, as sung at Solesmes, created quite a stir. Finally, in 1903, Pope Pius X—who was quite interested in music—ordered an official return to

(*Continued on page 14*)

reasons for robes

by Elizabeth N. Colson

"HAT shall we wear while we sing in the choir? Many laymen might an- "Why the same thing choirs wore I was a boy!" This garb would vary n denomination and community. But directors should be ready to discuss orrect or preferred vesting of the choir. robed choir insures uniformity and es from sight items of personal attire attract attention. The solo "O for the s of a Dove" can hardly contribute to ip when one is distracted by the suita- of the soloist's hat as a lodging place at dove!

ny church choirs use academic robes, h certainly present an appearance more ucive to worship than individual cos- s. However, these garments are related closely to the secular than to the ec- stical dress of the Western church which the traditional choir vestment apted. This dress, now so distinctive, not differentiated from secular garb in ays of early Christianity except for the irement of cleanliness. We find that in 428 Pope Celestinus scolded the Galli- ishops for cladding themselves in at- different from that of the laity.

e cleavage came in the sixth century the adoption of the "barbarian" sers and short tunic for secular wear; Roman tunic was retained by the clergy . 1 and 2). Gregory the Great required followers to wear the tunic, and from sixth century clergy were forbidden to secular garments by church law. Vest- ts, as we know them, were well estab- d by the tenth century; only minor

Fig. 1. Early Christian Tunic (A.D. 300—600)

Fig. 2. Roman Togas and Tunics (A.D. 300—600)

Colson is music librarian at the Nashville ic Library, Nashville, Tennessee.

Fig. 3. Secular singers' garb (A.D. 1100—1200)

alterations have been made since that time.

A history of ecclesiastical dress is much like tracing a family tree. We shall consider only the two vestments used by the choir—the surplice and cassock (fig. 5).

Both surplice and cassock evolved from the tunic by way of the alb. Made of white linen with narrow sleeves and slit neckline, it was worn over the cassock but beneath other liturgical garments. Beginning with the fourteenth century, the alb was reserved for use by the priest; the surplice was used by lower clergy and choirs. The surplice or cotta, originally long, had become quite short by the seventeenth century.

Before the sixth century the cassock or soutane was the every-day dress of both layman and clergy. A full-length, long-sleeved, close-fitting robe, it is now the ordinary dress of the Roman and Anglican clergy. The color of a monk's cassock de-

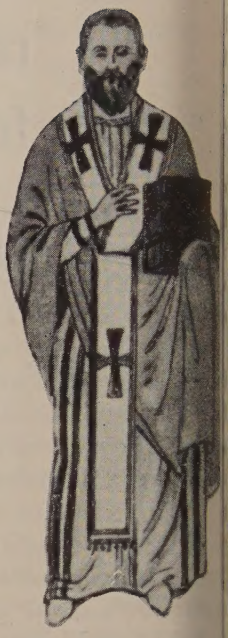


Fig. 4. Clerical garb (A.D. 300—1000)

notes his order; the priest's, his rank. The purpose of color in choir cassocks is not to enhance the decorations of the sanctuary but to indicate changes of emphases in the Christian year. (See November MUSIC MINISTRY: *Establishing the Rhythm of the Christian Year.*)

The on-again, off-again vesting of choirs in some Protestant churches is reflected in the development of church music.

How psalms were sung by the Hebrews is uncertain, but it is thought that much of the music was performed by choir and cantor, the congregation sharing only in short responses. Early Christians retained many Jewish customs, but as St. Paul carried the Gospel to the Gentiles, Hellenic culture began to penetrate, and the joyous nature of a Christian faith that found satisfying expression through song resulted in spontaneous congregational singing.

We know from Paul's writings that hymns were used as a means of teaching Christian doctrine. We know, also, that Christians sang antiphonally. This may have been a carry-over from Jewish tradition or a development due to the continued accession of converts unfamiliar with Christian songs.

This period of congregational singing however, was a brief one. By the end of th fourth century the clergy had assumed al singing, and the chant had replaced congre gational song. From the fourth centur through the fifteenth the worship service of the church called for observance rathe than participation.

There was still some hymnody in th church, but its use was non-liturgical. Th hymns of Hilary, Ambrose, Augustine, an Gregory were composed for private devo tion, and hymns were not incorporated int the Divine Office until the tenth centur Therefore, many of our ancient hymns com from Eastern churches where hymnod reached a climax in the ninth century.

Not until the Reformation did laym regain regular musical participation in th worship service. Under Luther in German and Huss in Bohemia the hymn becam symbolic of the priesthood of the individua A feeling of direct communion with G was furthered by use of the vernacular i stead of Latin. Although Luther retaine both the organ and vestments, Calvin an

itanism removed all ornamentation n the church. Early American congrega- is sang in unison and had no organs, irs, or vestments.

a the eighteenth century extreme indi- ualism resulted in each person's singing ins in a key and tempo and with melodic rations to suit himself. One sect advo- ed extemporaneous singing and the Bap- forbade singing entirely.

ollowing such a period, the hymns of c Watts and the Wesleys must have ught great joy to those with a musical small wonder that to sing like a Meth- t became the ideal! John Wesley main- ed the tradition of the Anglican church ch utilized vestments and organs.

n 1833 the Oxford movement, aimed at oring the liturgical ideas of the seven- th century, began. Its influence, still today, effected several renovations in erican Protestantism—the use of boys' irs, choral services, vestments, and pro- ions. Traditional choir vestments—the olice and cassock—are advocated by this vement and its twentieth century ex- ion, the liturgical movement.

gures 1-4 reprinted by permission from *A Pic- l History of Costume*, Frederick A. Praeger, Inc.,

Fig. 5. Liturgical choir robe (20th century)

Think on These Things

by Kenneth M. Plummer

"And suddenly there was with the angel a multitude of the heavenly host praising God and saying,

> 'Glory to God in the highest, and on earth peace among men with whom he is pleased!' " (Luke 2:13, 14)

If one were to designate a month in the church year as "Music Month," December would certainly be among the top contenders. Across Christendom department stores, radio, and television will fill the air with Christmas carols and hymns. Church and church school choirs will tell the joyous good news of the birth of Christ in song. College and community choruses will bring to culmination months of arduous and loving labor as they present the soft whispers of hope and the soaring hallelujahs of Handel's *Messiah*. Carolers will walk 'neath starlit skies singing, "Peace on earth to men of good will."

Some of the music will go unheard in the hurry and rush of the season. Some of it will touch the emotions of many a person with the remembrance of past joys and old friends. Some of it will kindle the warmth of renewed hope in hearts that have been chilled by the cloud of anxiety and fear that has settled over the earth. Certainly the music of this season should remind us that God, coming to man in a lowly Babe, has caused darkness to fly before the radiant light of his love.

Prayer: Father of all the faithful, help us to join with all the choirs of angels and citizens of heaven, singing joyfully and triumphantly of Him who is born Christ, the Lord. Amen.

Dr. Plummer is professor of Religion at West Virginia Wesleyan College.

JESUS IS BORN

by Lily Titman

SELDOM does a choir-practice go by without some reference to enunciation! At this season it may be of interest, therefore, to note that the very first American Christmas carol was written specifically for an Indian tribe which could not pronounce the sound *m*. The Ephraimites, as we know from the Bible (Judges 12:1-16), could not pronounce our sound *sh;* they just said *s*. In a similar way the Huron Indians of North America cannot pronounce the sound *m*.

Christmas carols with their rejoicing can hardly escape some references to the happy morn, Mary, and the angels' message. To cope with the situation, this first American carol deliberately substituted for *m* the French *au*. Mary thus became *Auarie* pronounced *Warie*—

Aloki ekwatatennonten shekwachiendaen
Iontonk ontatiande ndio sen tsatonnharonnion
Ouarie onnawakeunon ndio sen tsatonnharonnion
Iesous ahatonnia!

of which an English translation runs—

O hearken to the angels' word,
Do not decline
To heed the message which you heard:
The Child Divine
As they proclaim, has come this morn
Of Mary pure, Let us adore,
Jesus is born.[1]

In Canada the author's name and memory are cherished and commemorated in letters of gold on the staircases of public buildings. Jean de Brébeuf was born in Normandy on March 25, 1593. He was preparing to enter a Jesuit order when, at twenty-eight, his health failed. Not able to continue his theological studies, he devoted his life to missionary work and made the supreme sacrifice to its cause.

Miss Titman is a free-lance English journalist whose writings appear frequently in English church periodicals.

[1] Another translation appears on opposite page.

On June 19, 1625, he arrived at Quebec a a missionary to the American Indians. The firs objectives of his little missionary band were t overcome local hostility and to locate a site fo the first mission. This they found on the Si Charles River at the identical spot wher Jacques Cartier had landed when he first di covered the mouth of the River St. Lawrenc There they lived in Red Indian wigwams fo five months.

When spring came, they set out in canoes fo the Huron River. Their next mission-station wa established at Ihonatiria, but their lives wer in constant danger, and they met with littl success. When Jean de Brébeuf's colleagues wer recalled to Quebec because danger threatene the colony's very existence, he continued alon When natives refused to take him to Lak Huron, he set out on the thirty days' journe alone, despite all its dangers.

In 1633 the early French colonists returne to their native land, but Brébeuf labored on fo sixteen years of privation. He set out to eva gelize the Neutrals north of Lake Erie in 164 and in 1649 was caught up in war betwee hostile tribes of Hurons and Iroquois. He cou have escaped but chose to remain with h flock among the Huron Indians. When th Iroquois attacked on March 16, 1649, Brébe was seized, dragged away, stoned, and beate with clubs. Then, tied to a stake, he was to tured mercilessly and burned to death. Amon Jesuits there has been talk of his canonization

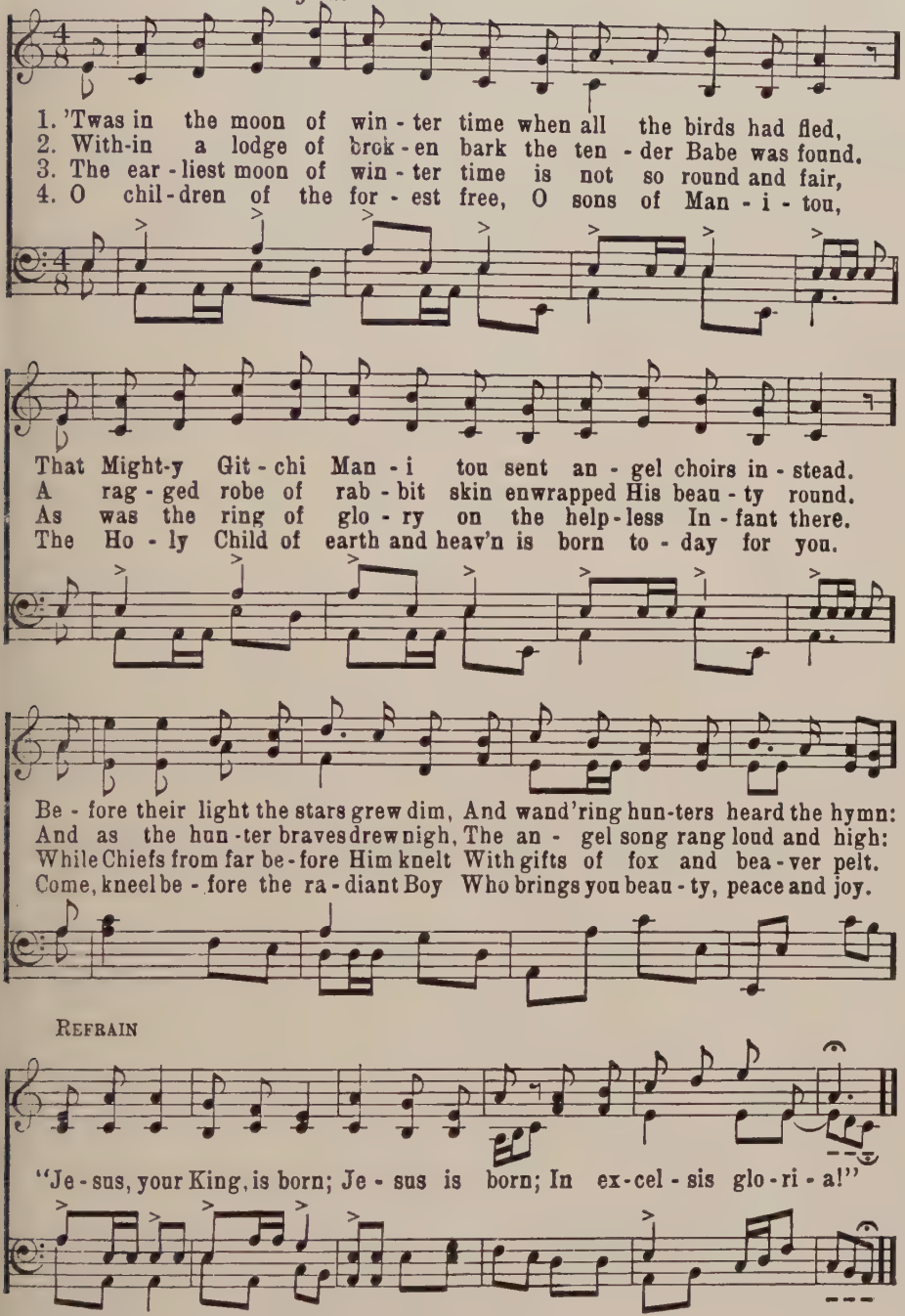
Against this background we may ponder aga the carol "Jesus Is Born." It was treasured b the Hurons who escaped the Iroquois attac and was taken by them to a mission reservati at Loretta, near Quebec, where they later s tled. There it came into the hands of Fath Etienne de Villeneuve, and after his death 1794 it was found among his papers. Publish at first with a French translation, it has mo recently been introduced into American coll tions of carols. J. E. Middleton of Toron made an English translation to fit an old Fren melody, and the following musical setting w arranged by Edith Lovell Thomas.

'Twas in the Moon of Winter Time

Indian words by Jean de Brebeuf, 1642
Translated by J. E. Middleton

French Melody
Harmonized by Edith Lovell Thomas

In solemn measured rythm


1. 'Twas in the moon of win - ter time when all the birds had fled,
2. With-in a lodge of brok - en bark the ten - der Babe was found.
3. The ear - liest moon of win - ter time is not so round and fair,
4. O chil - dren of the for - est free, O sons of Man - i - tou,
That Might-y Git - chi Man - i tou sent an - gel choirs in - stead.
A rag - ged robe of rab - bit skin enwrapped His beau - ty round.
As was the ring of glo - ry on the help - less In - fant there.
The Ho - ly Child of earth and heav'n is born to - day for you.
Be - fore their light the stars grew dim, And wand'ring hun-ters heard the hymn:
And as the hun - ter braves drew nigh, The an - gel song rang loud and high:
While Chiefs from far be - fore Him knelt With gifts of fox and bea - ver pelt.
Come, kneel be - fore the ra - diant Boy Who brings you beau - ty, peace and joy.
REFRAIN
"Je - sus, your King, is born; Je - sus is born; In ex - cel - sis glo - ri - a!"

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Music in Christian Education

by J. Edward Moyer

PART III

GOOD music, properly used in the educational work of the church, can also be a valuable means of contributing to cultural development. There is almost always positive correlation between the individual's general cultural level and his level of music appreciation. In using great hymns meaningfully, in listening to the best organ works, in training the various choirs in anthems and oratorios, this intangible entity we know as culture can be significantly advanced. Beauty, goodness, and truth are all bound up together; and who will deny that he who is heir to the vast cultural riches of our inheritance will be more apt to be a good person?

Choirs as Christian Education

In addition to those values that music should offer to the total church group, I should like to lift up several additional values that accrue to the ever-increasing number of persons who are participating in choir work. Choirs, if properly handled, constitute an excellent means of Christian education. The qualification of "if properly handled" seems necessary because infortunately there are choirs in the direction of which many principles of good Christian education are violated! One example may suffice: here is the choir whose director was engaged simply because he was a competent musician—not on the basis of any particular interest in the church or knowledge of church music. He conducts the rehearsals without any reference to religion. The moods of religious feeling and the ideas contained in the texts of the hymns and anthems are never analyzed or interpreted. He is a good musician and demands vocal excellence even though he must resort to temperamental outbursts and occasional profanity to obtain it. He may produce choral excellence in the Sunday morning service even though the experience has no spiritual value for the singers—in fact, their spiritual lives may conceivably be impaired by what transpires at rehearsals and by the ineffective spiritual life of the director. You see, choirs are not automatically *Christian* education; they are good Christian education only when directed by one who witnesses in his own life to the values inherent in the program of church music he is directing.

Under such a leader, and when implemented by a philosophy of Christian education, choir work offers such dividends as these:

1. *Personal enrichment* is gained in terms of the musical and literary training provided and through the joyous experience in fellowship and co-operative effort in a worth-while activity.

2. Choir participation helps develop a more acute sense of *self-control and discipline* to live by the standards that control the group. Relatively little can be done about tardiness in the church school class but lateness in arriving at choir rehearsal is regarded as a form of thievery, for he who is late is stealing time from those who are punctual.

3. Choir work promotes a sense of *stewardship*. All that we do in the choir must represent our very best, for it is being done for God who entrusts us with the privilege of serving as leaders in the worship experience of his people.

Dr. Moyer is professor of Church Music at Wesley Theological Seminary and minister of music at the Woodside Methodist Church, Washington, D.C.

Humility and co-operation are most ainly encouraged in the choir program. ere is no place for pride or position in successful choir, for it sounds well only n individual voices are subordinated to tone of the group; it looks well only n attention is not called to individual s and apparel. The choir offers a dra- iic validation of the Christian paradox, e who would save his life must lose it." who would be a good choir member and would, through his experience, grow as hristian, must lose his identity in the ir!

Another value of choir membership as aspect of Christian education is that of *atification with the church* in a specific . One of the real problems of the local ch is the successful assimilation of its bers, and in most cases the best church bers are those who identify themselves smaller working units than with the gregation as a whole. Choirs offer a ndid means of tying more persons close- and intimately into the core of the rch's life. I have seen noteworthy in- ces of young people who were actually into the church through the choir and went on to take their places as leaders he total church life.

. Finally (such an arbitrary list as this s not pretend to be exhaustive), the hful choir member receives the justified *sfaction* of one who is making a con- ution to the life and program of the rch. Not all can be members of the ial board, or church school teachers, or t leaders, or organizational officers. irs offer hundreds of persons the oppor- ity of serving the church and the King- m in a significant way. This is a matter no small moment in the fulfillment of the ividual's destiny as a Christian.

What Can You Do?

We as leaders—both Christian educators church musicians—must raise our own ndards with respect to quality in church

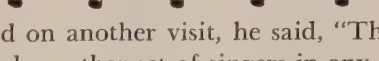
(*Continued on page 25*)

"...on singing"

by John Wesley

John Wesley exceedingly disliked the monoply of singing by choirs and also disliked tunes in which different words were sung by the performers of different parts. In 1788 he wrote: "I was greatly disgusted at the manner of singing, twelve or fourteen persons kept it to themselves, and quite shut out the congregation. These repeated the same words contrary to all sense and reason, six or eight times, according to the shocking custom of modern music. Different persons sang different words at one and the same moment . . . utterly incompatible with proper devotions."

He not only urged that the people in the congregation should sing, but he was especially delighted with the singing of children. Visiting at Bolton in 1787, he says, "About a hundred of them . . . sang so true that . . . there seemed to be but one voice. In the evening many of the children still hovered around the house. I desired forty or fifty to come in and sing 'Vital Spark of Heavenly Flame.' Although some of them were silent, not being able to sing for tears, yet the harmony was such as I believe could not be equaled in the finest chapel."



And on another visit, he said, "There is no such another set of singers in any of the Methodist congregations in the three kingdoms as there is at Bolton . . . we have boys and girls, selected out of all our Sunday-school scholars, accurately taught, as are not to be found together in any chapel, cathedral, or music-room within all four seas. The spirit with which they all sing, and the beauty of many of them so suits the melody, that I defy any to exceed it, except the singing of angels in our Father's house."

Adapted from *Cyclopaedia of Methodism*—1880.

Ring, Happy Bells!

(*Continued from page 4*)

towers" in the United States alone. There are still only a handful of "rings of bells." An American phenomenon is the rapid increase and installation of numerous amplified electronic tower chime arrangements. It is a moot question as to whether amplified chime sounds are as satisfactory as genuine bells.

Another American phenomenon has been the amazing popularity and growth of English handbell ringing during the past twenty-five years. This "ancient and honorable art," which has somewhat waned in the British Isles, is currently enjoying a renaissance in the United States. This has greatly interested our British friends, and many warm correspondences and friendships have resulted. There are now more than one hundred "bell choirs" in churches of many faiths, as well as educational and community groups. This delightful musical activity for the young and the young in heart is proving a worthy contribution to services of worship.

At Yuletide, "the feast of all mankind," bell ringing comes into its own, and whether the resounding voice of a twenty-ton tower bell or the silvery sound of the smallest, purest four-ounce handbell—

"There is no music played or sung
To be compared with bells—well rung."

The music of the Gospel from the tongues of bells was heard in ages past and will be heard in ages to come. Amen. Hearts will ever be uplifted and spirits exalted by the sound of bells at Christmastide, a reminder of the song of the angels coming as if through cloven skies—a song which all the heartbreaks and failures, fears and discords of this world cannot obliterate.

Nor surprising is a favorite inscription on bells: *"GLORIA IN EXCELSIS DEO . . . IN TERRA PAX HOMINIBUS BONAE VOLUNTATIS."*

Proving the Pleasures of Plainsong

(*Continued from page 6*)

the Roman Catholic Church to the use of plainsong in its services. Some of the best examples of this form of plainsong are to be found in albums recorded by the monks of the Abbey of St. Pierre of Solesmes.[2]

A sixteenth-century English church musician of considerable importance in the story of plainsong was John Merbecke. An organist at Windsor and a composer of ability, Merbecke was given the task of setting music to the ritual for the Sacraments as found in the Book of Common Prayer. He was asked to compose this music in line with the traditions of plainsong. According to many music critics he succeeded rather well. Two short examples of his work contained in *The Methodist Hymnal* are the "Gloria Deo" (No. 565) and the "Kyrie" (No. 576). These might well be used by your choir in the musical portions of the communion service.

A good beginning point for introducing Methodists to plainsong is *Veni Immanuel,* "O Come, O Come, Immanuel" (No. 83, *The Methodist Hymnal*)—though you should disregard the time signature and sing it in unison, unaccompanied, to get the "feel" of plainsong. Another example found in our hymnal is *Veni Creator,* "Come, Holy Ghost" (No. 636).

Plainsong remains the one type of music that has only religious connotations. Therefore, when it is well chanted, a definitely liturgical atmosphere is created, and the sensitive spirit responds accordingly.

Even though plainsong might never regain a very large place in our program of church music today, it is nevertheless valuable to be aware of our musical heritage. And if we listen both with our ears and with our imaginations, we can hear the plaintive melody of plainsong echoing back down the corridors of time to the early days of the Christian church.

[2] London Records.

music ministry

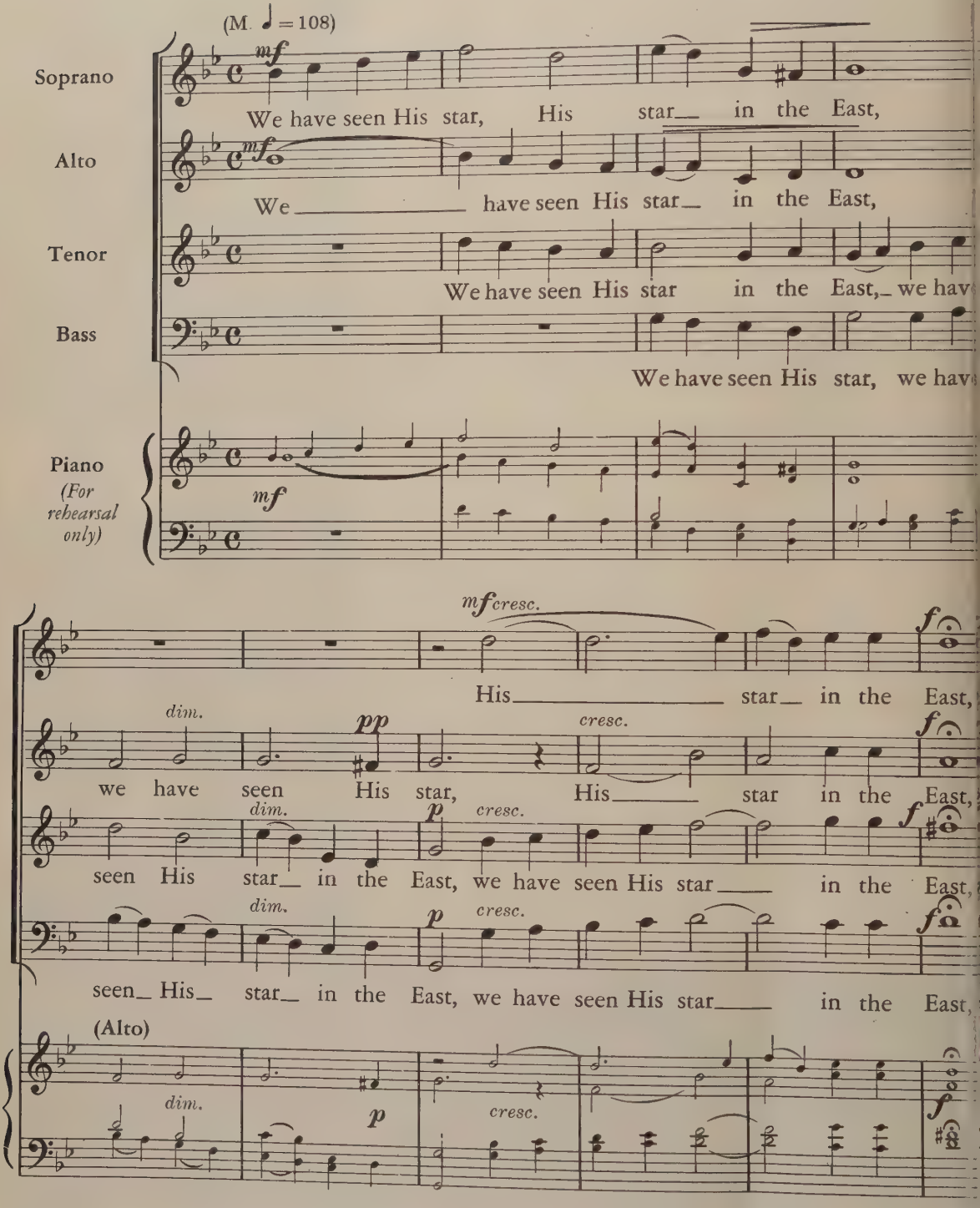
supplement

WE HAVE SEEN HIS STAR	*Everett Titcomb*
PRAISE TO THE LORD	*Norman Gilbert*
ADORATION	*Hebrew melody*
JANUARY CAROL	*Robert Crandell*

We Have Seen His Star

For Epiphany and General Use
Mixed Chorus, A Cappella

EVERETT TITCOM


(M. ♩ = 108)
Soprano
Alto
Tenor
Bass
Piano
(For rehearsal only)
mf
We have seen His star, His star in the East,
We have seen His star in the East,
We have seen His star, we have
mf cresc.
His star in the East,
dim.
pp
cresc.
we have seen His star, His star in the East,
p
seen His star in the East, we have seen His star in the East,
seen His star in the East, we have seen His star in the East,
(Alto)

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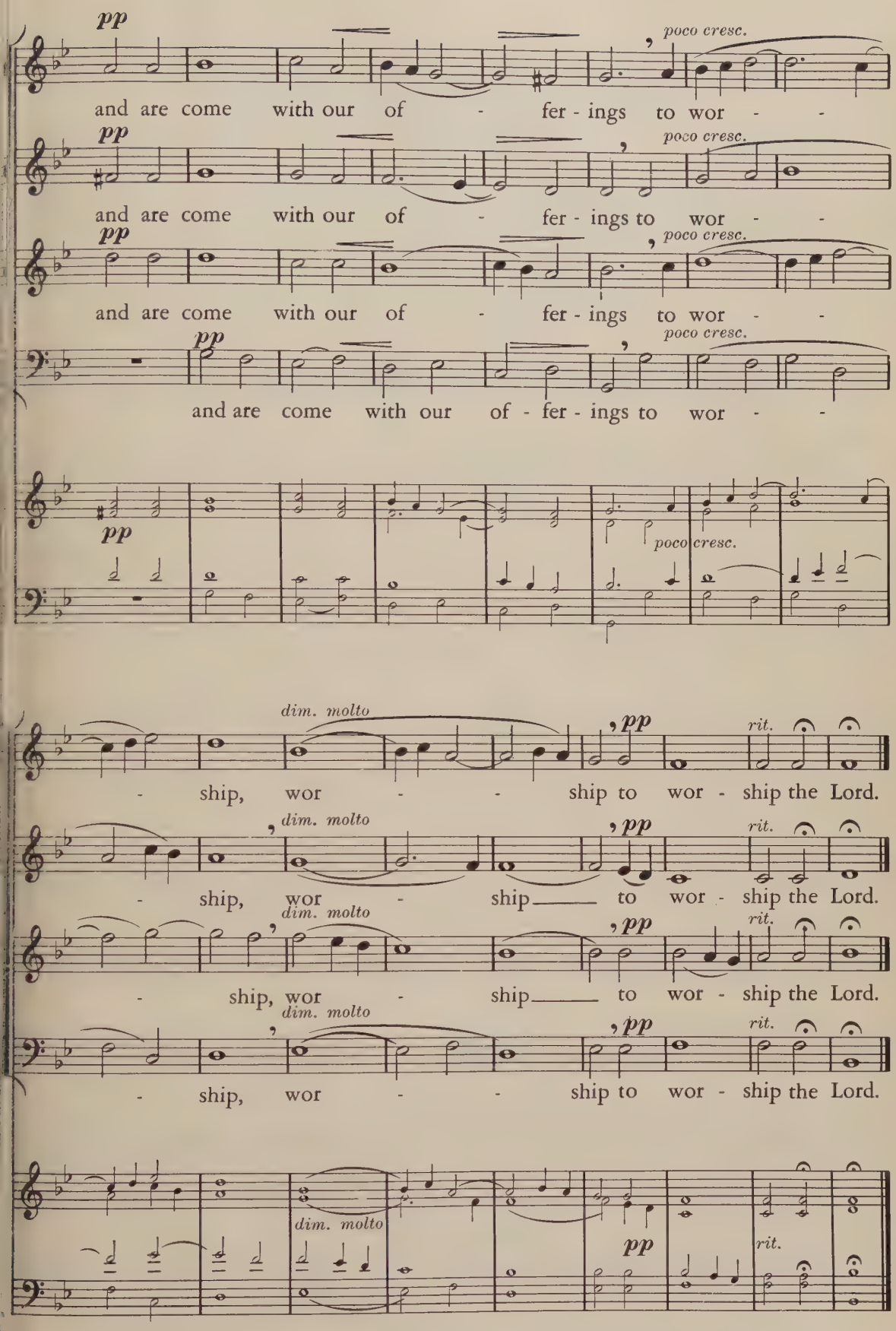
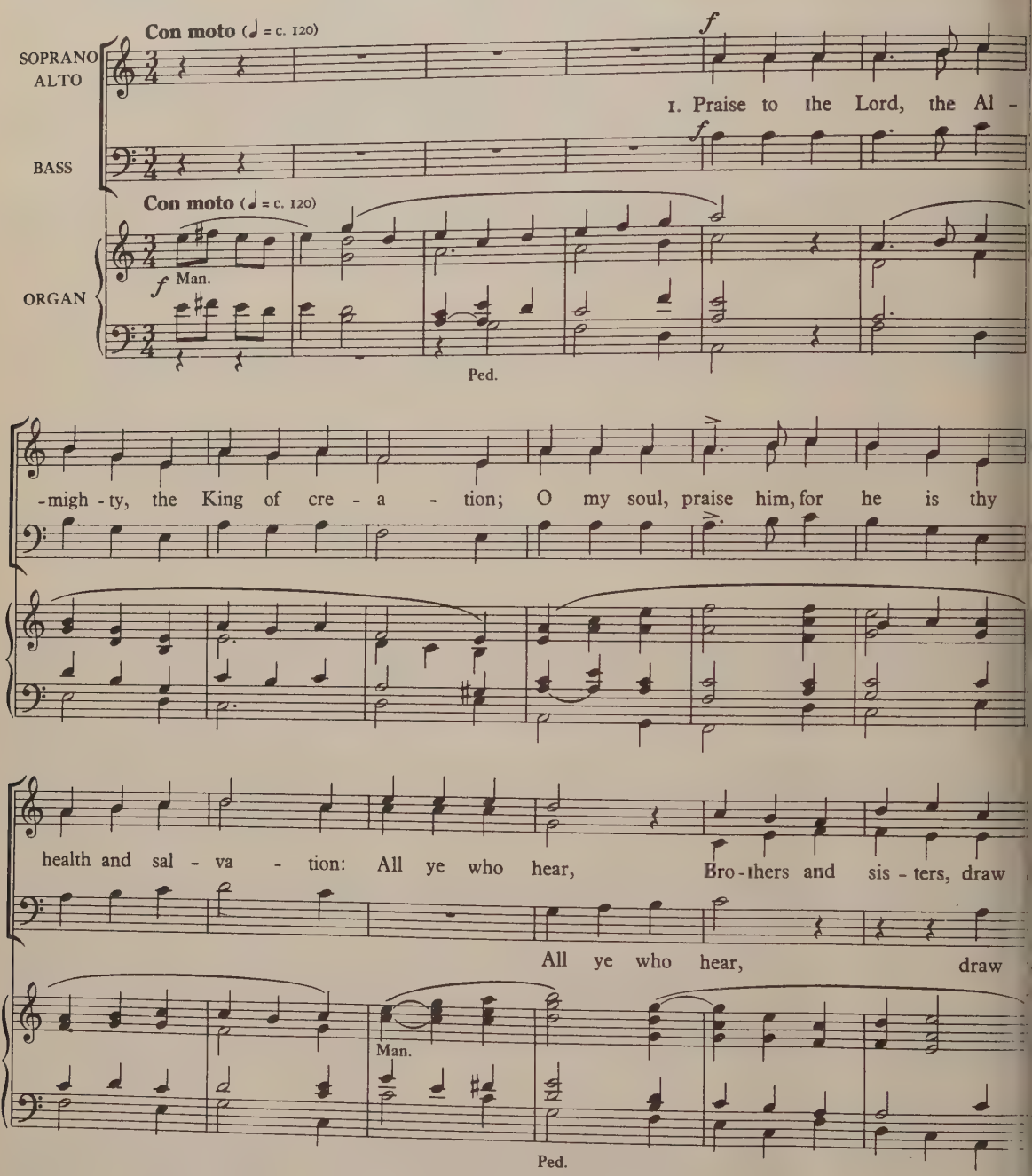

pp
poco cresc.
and are come with our of - fer - ings to wor - -
pp
poco cresc.
and are come with our of - fer - ings to wor - -
pp
poco cresc.
and are come with our of - fer - ings to wor - -
pp
poco cresc.
dim. molto
pp
rit.
- ship, wor - - ship to wor - ship the Lord.
dim. molto
pp
rit.
- ship, wor - ship to wor - ship the Lord.
dim. molto
pp
rit.
- ship, wor - ship to wor - ship the Lord.
dim. molto
pp
rit.
- ship, wor - - ship to wor - ship the Lord.
dim. molto
pp
rit.

PRAISE TO THE LORD

S. A. B.

J. NEANDER
Tr. C. WINKWORTH

NORMAN GILBERT


Con moto (♩ = c. 120)
SOPRANO
ALTO
BASS
ORGAN
f
1. Praise to the Lord, the Al -
Man.
Ped.
-migh - ty, the King of cre - a - tion; O my soul, praise him, for he is thy
health and sal - va - tion: All ye who hear, Bro - thers and sis - ters, draw
All ye who hear, draw
Man.
Ped.

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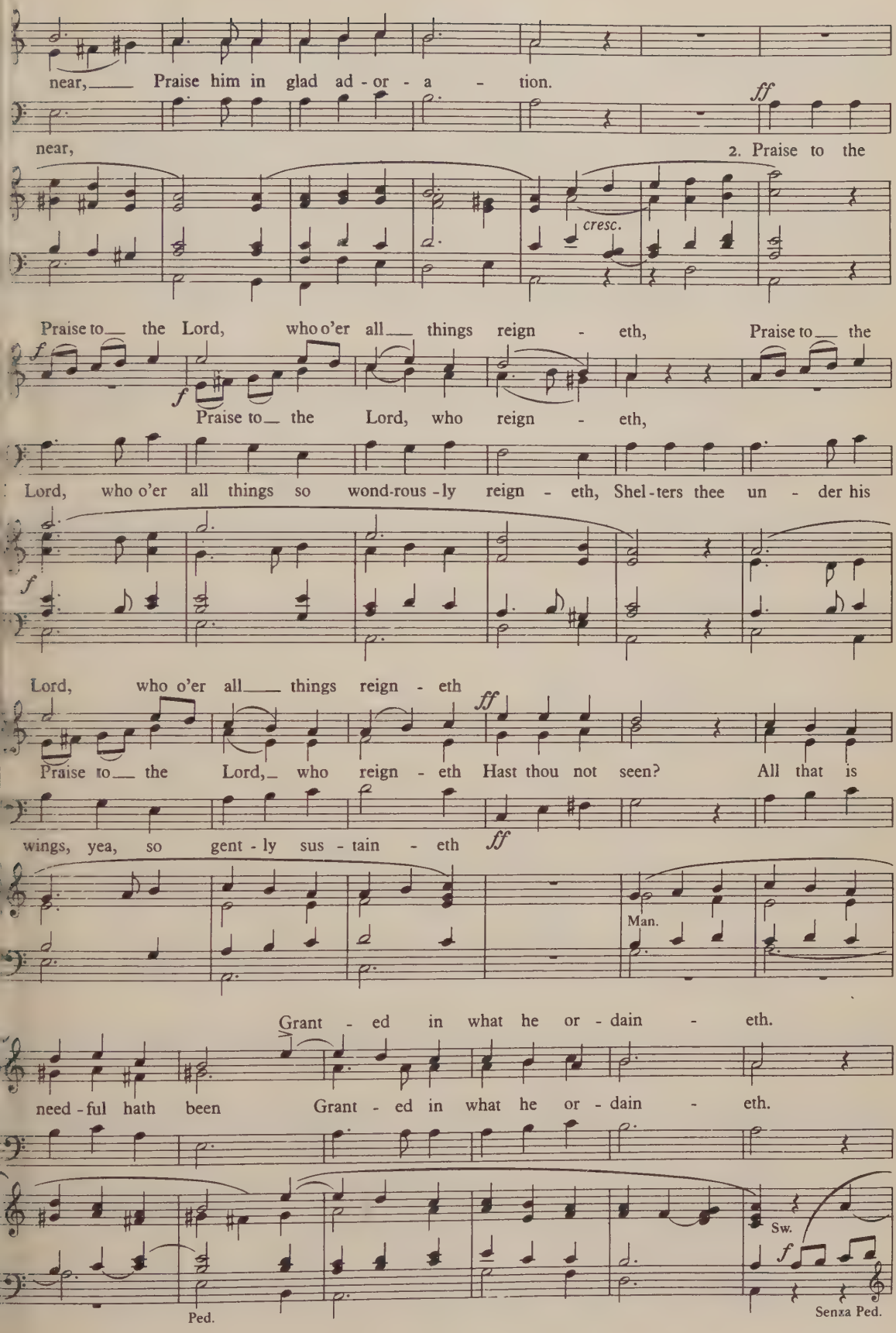
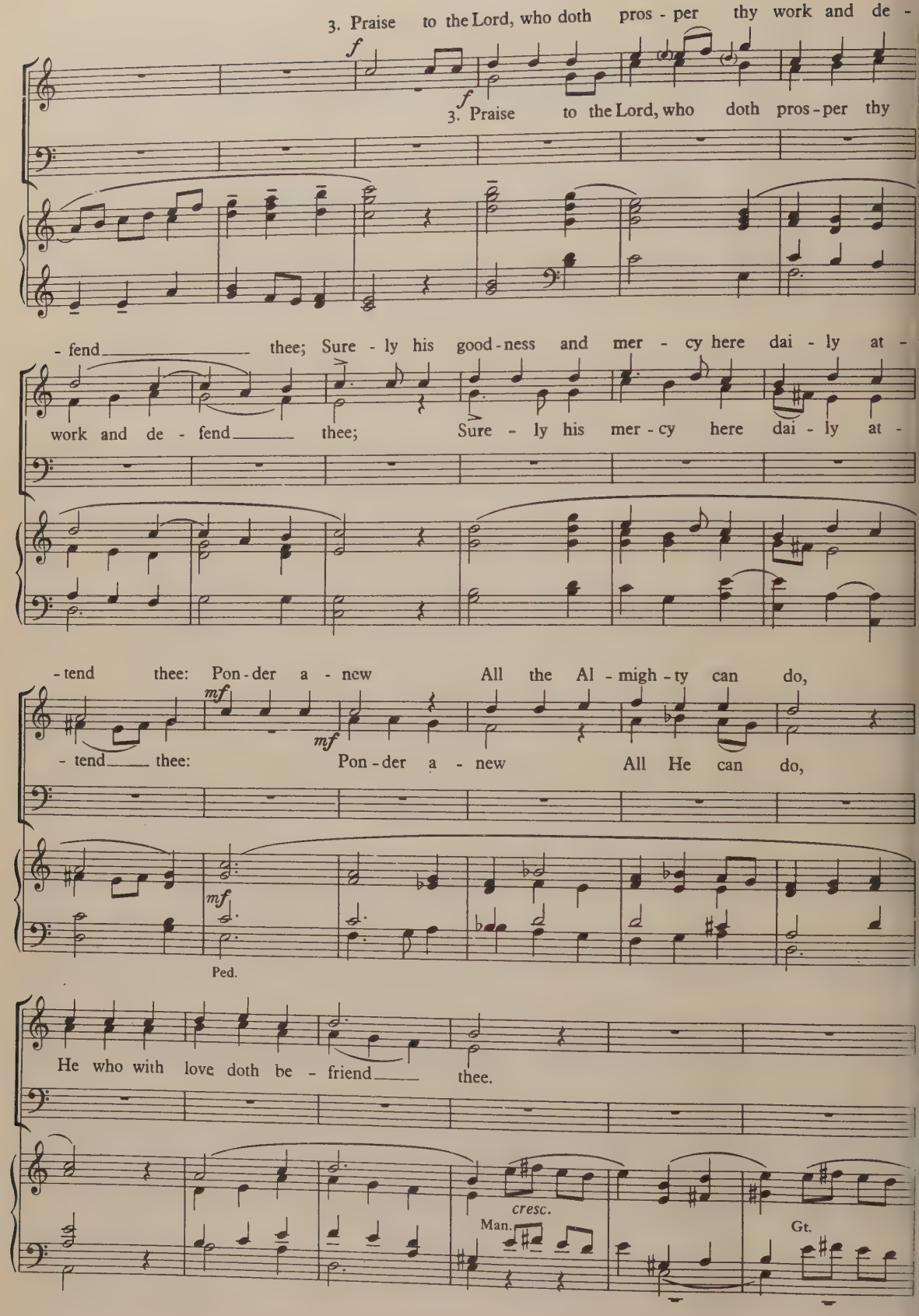
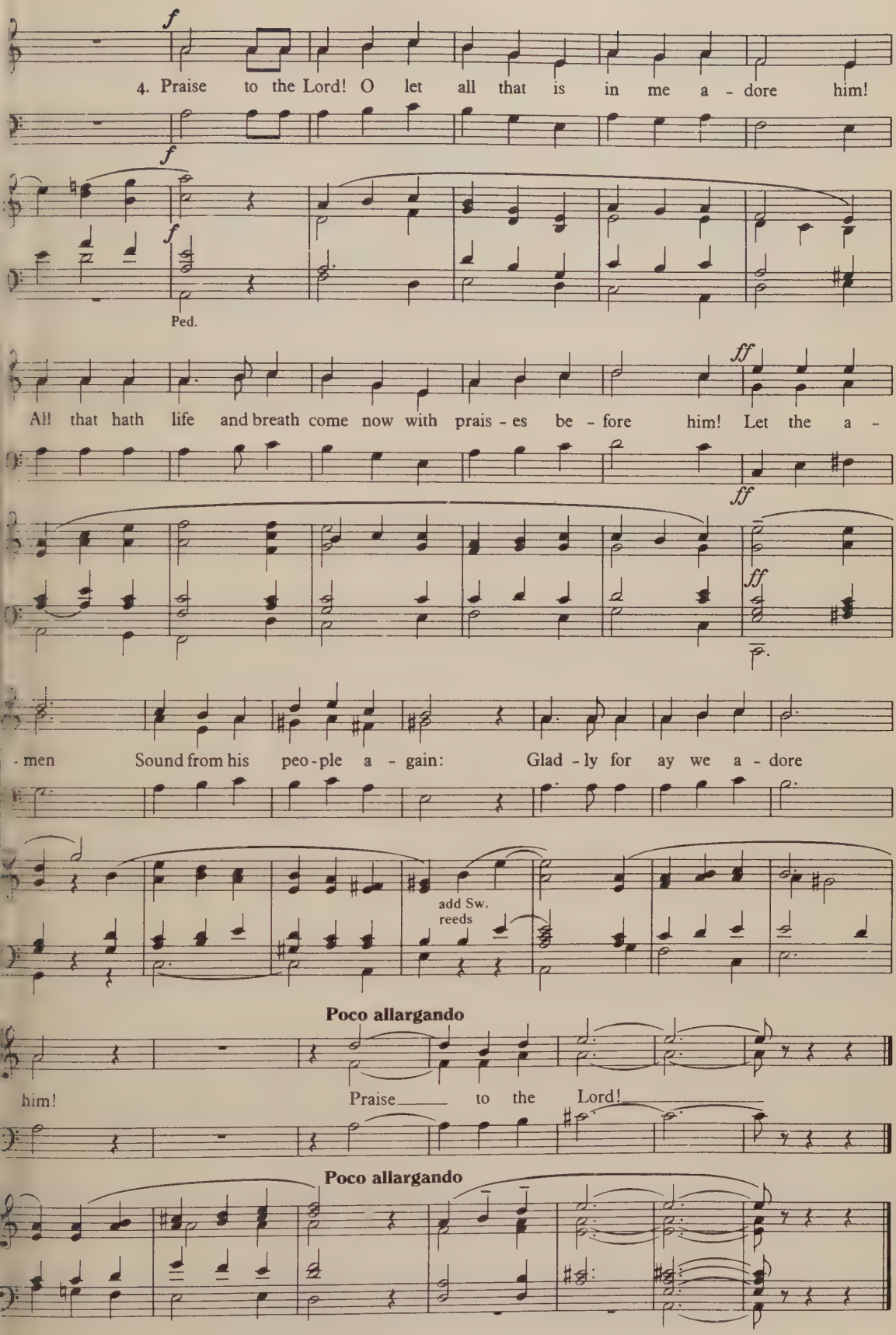

near, Praise him in glad ad - or - a - tion.
near,
ff
2. Praise to the
cresc.
Praise to the Lord, who o'er all things reign - eth, Praise to the
f
f
Praise to the Lord, who reign - eth,
Lord, who o'er all things so wond-rous - ly reign - eth, Shel - ters thee un - der his
f
Lord, who o'er all things reign - eth
ff
Praise to the Lord, who reign - eth Hast thou not seen? All that is
wings, yea, so gent - ly sus - tain - eth
ff
Man.
Grant - ed in what he or - dain - eth.
need - ful hath been Grant - ed in what he or - dain - eth.
Sw.
f
Ped.
Senza Ped.

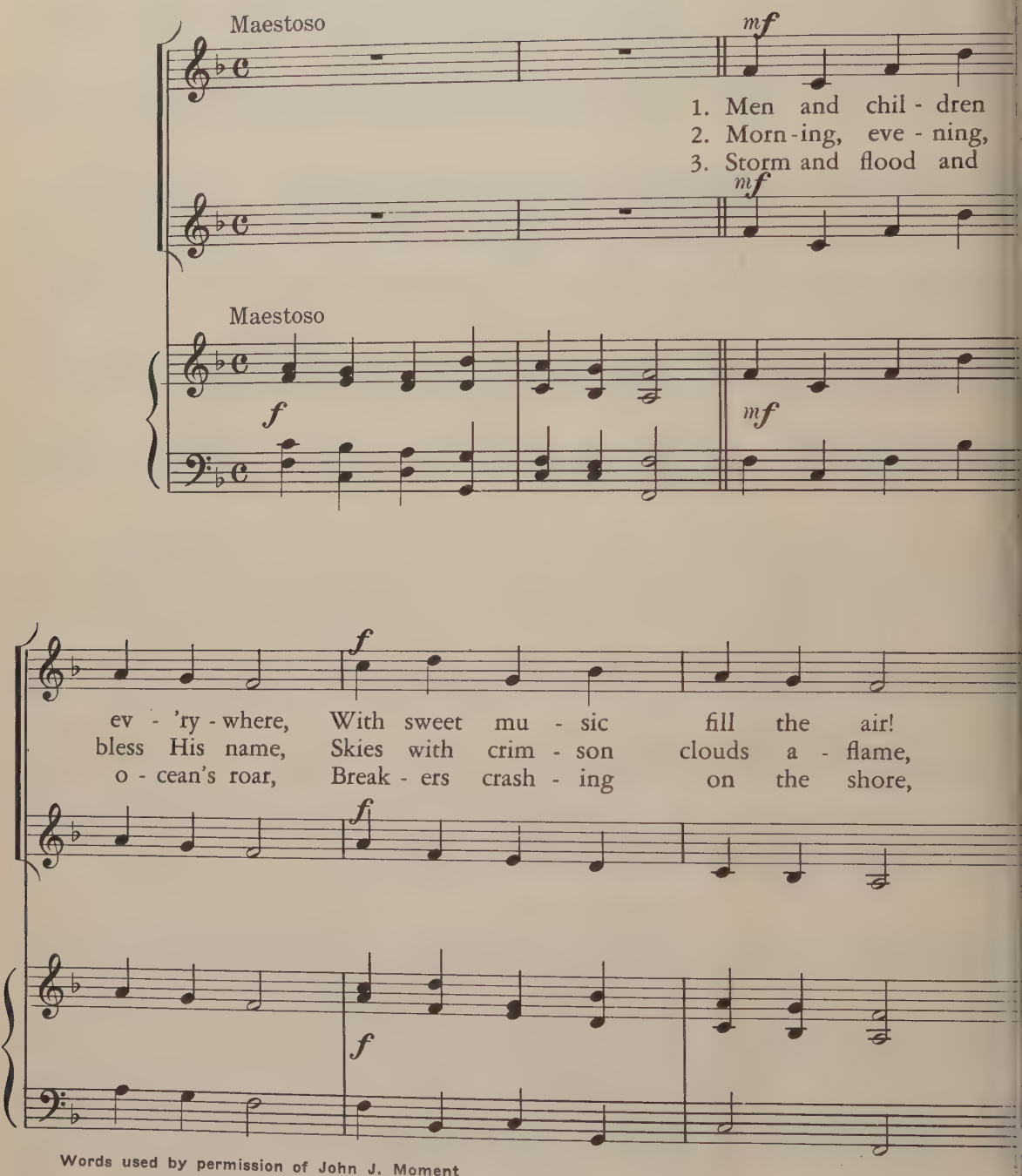

3. Praise to the Lord, who doth pros - per thy work and de -
f
3. Praise to the Lord, who doth pros - per thy
- fend thee; Sure - ly his good - ness and mer - cy here dai - ly at -
work and de - fend thee; Sure - ly his mer - cy here dai - ly at -
- tend thee: Pon - der a - new All the Al - migh - ty can do,
mf
- tend thee: Pon - der a - new All He can do,
mf
Ped.
He who with love doth be - friend thee.
cresc.
Man.
Gt.


f
4. Praise to the Lord! O let all that is in me a - dore him!
f
f
Ped.
ff
All that hath life and breath come now with prais - es be - fore him! Let the a -
ff
ff
- men Sound from his peo - ple a - gain: Glad - ly for ay we a - dore
add Sw. reeds
Poco allargando
him! Praise to the Lord!
Poco allargando

Adoration

JOHN J. MOMENT

Traditional Hebrew Melod
Arr., GUNNAR J. MALMI


Maestoso
mf
1. Men and chil - dren
2. Morn - ing, eve - ning,
3. Storm and flood and
Maestoso
f
mf
ev - 'ry - where, With sweet mu - sic fill the air!
bless His name, Skies with crim - son clouds a - flame,
o - cean's roar, Break - ers crash - ing on the shore,
f
f
f

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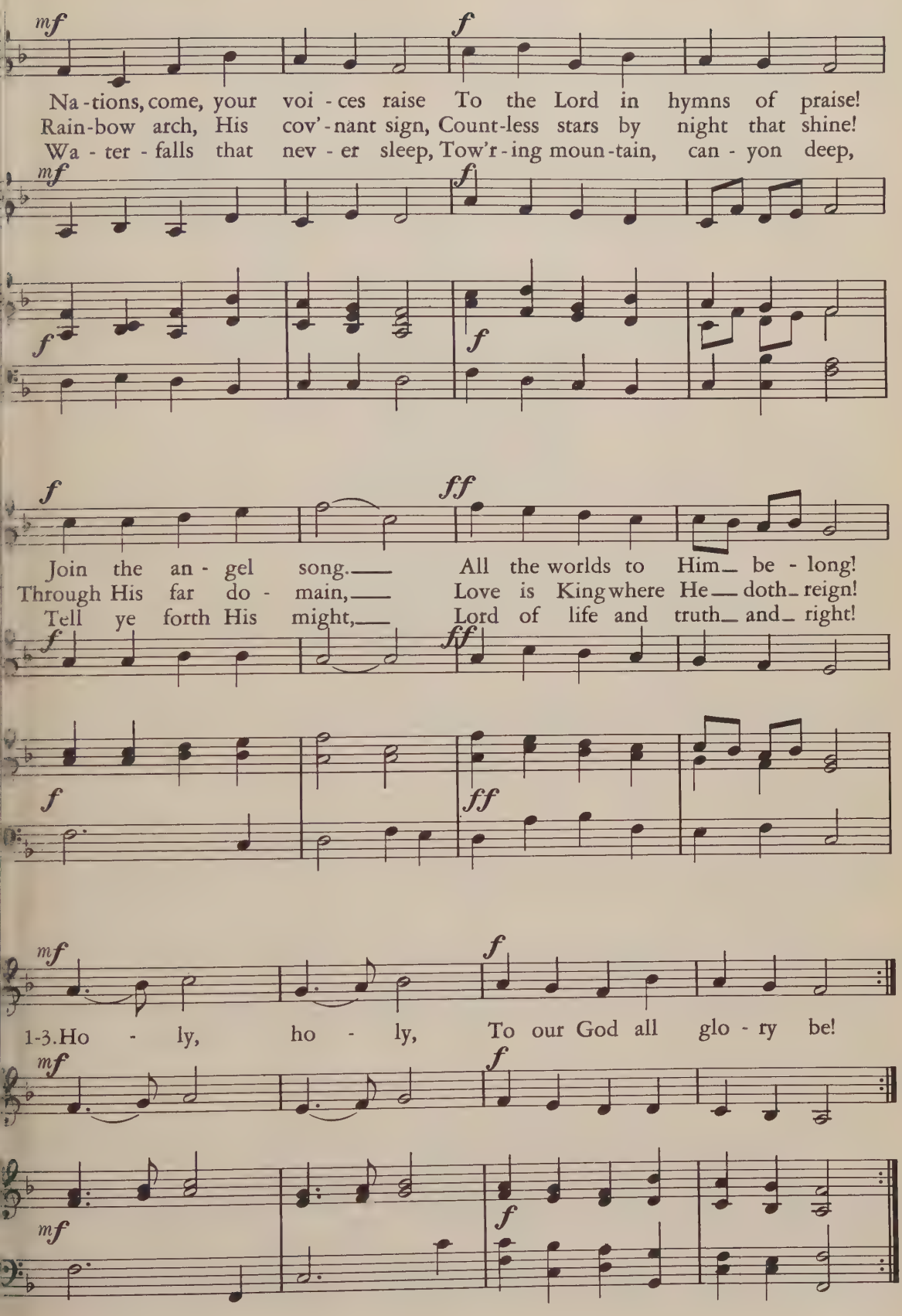

mf
f
Na - tions, come, your voi - ces raise To the Lord in hymns of praise!
Rain-bow arch, His cov' - nant sign, Count-less stars by night that shine!
Wa - ter - falls that nev - er sleep, Tow'r - ing moun - tain, can - yon deep,
mf
f
f
f
f
ff
Join the an - gel song. All the worlds to Him be - long!
Through His far do - main, Love is King where He doth reign!
Tell ye forth His might, Lord of life and truth and right!
f
ff
f
ff
mf
f
1-3. Ho - ly, ho - ly, To our God all glo - ry be!
mf
f
mf
f

To Arabella Crandell Yager

January Carol

Earth today rejoices.
Alleluia. Alleluia. Alleluia.
  Death can hurt no more;
And celestial voices.
Alleluia. Alleluia. Alleluia.
  Tell that sin is o'er.
David's sling destroys the foe:
Samson lays the temple low:

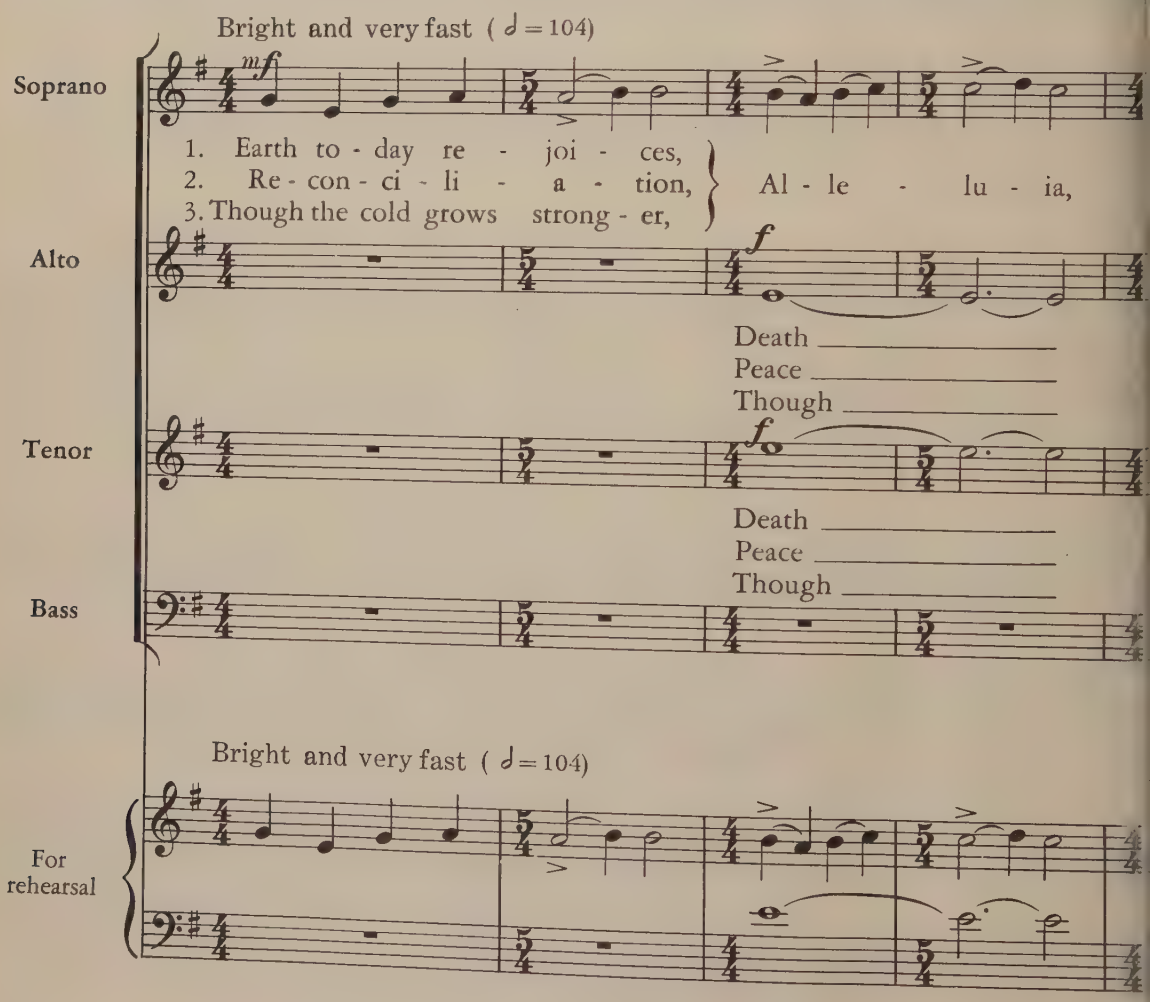
Reconciliation.
Alleluia. Alleluia. Alleluia.
  Peace that lasts for ay.
Gladness and salvation.
Alleluia. Alleluia. Alleluia.
  Came on Christmas Day.
Gideon's fleece is wet with dew:
Solomon is crowned anew:

War and strife are done;
God and man are one.

Though the cold grows stronger,
Alleluia. Alleluia. Alleluia.
  Though the world loves night;
Yet the days grow longer.
Alleluia. Alleluia. Alleluia.
  Christ is born our Light.
Now the dial's type is learnt:
Burns the flesh that is not burnt:

Dr. J. M. NEALE (1818-1866)

ROBERT CRANDELL



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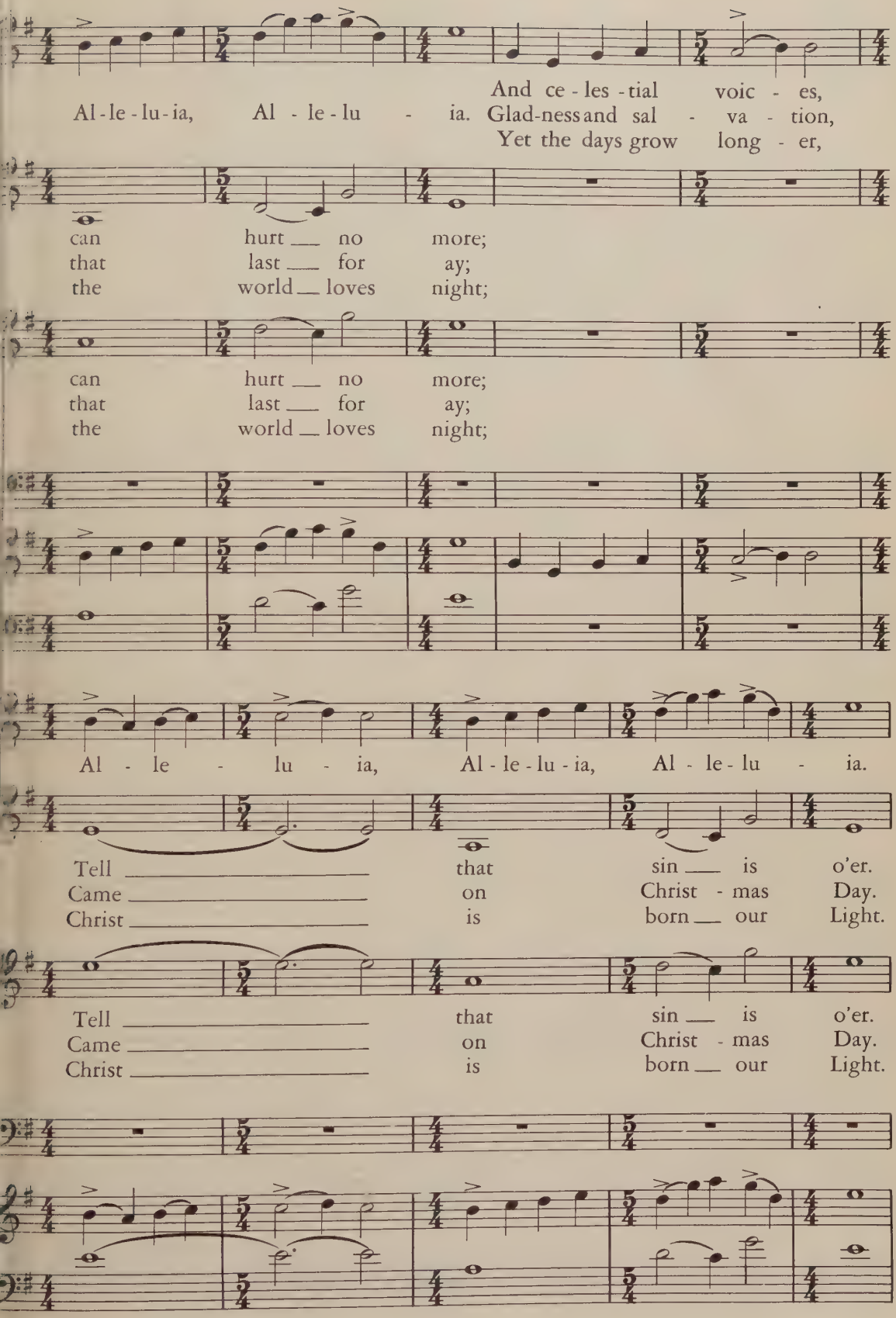
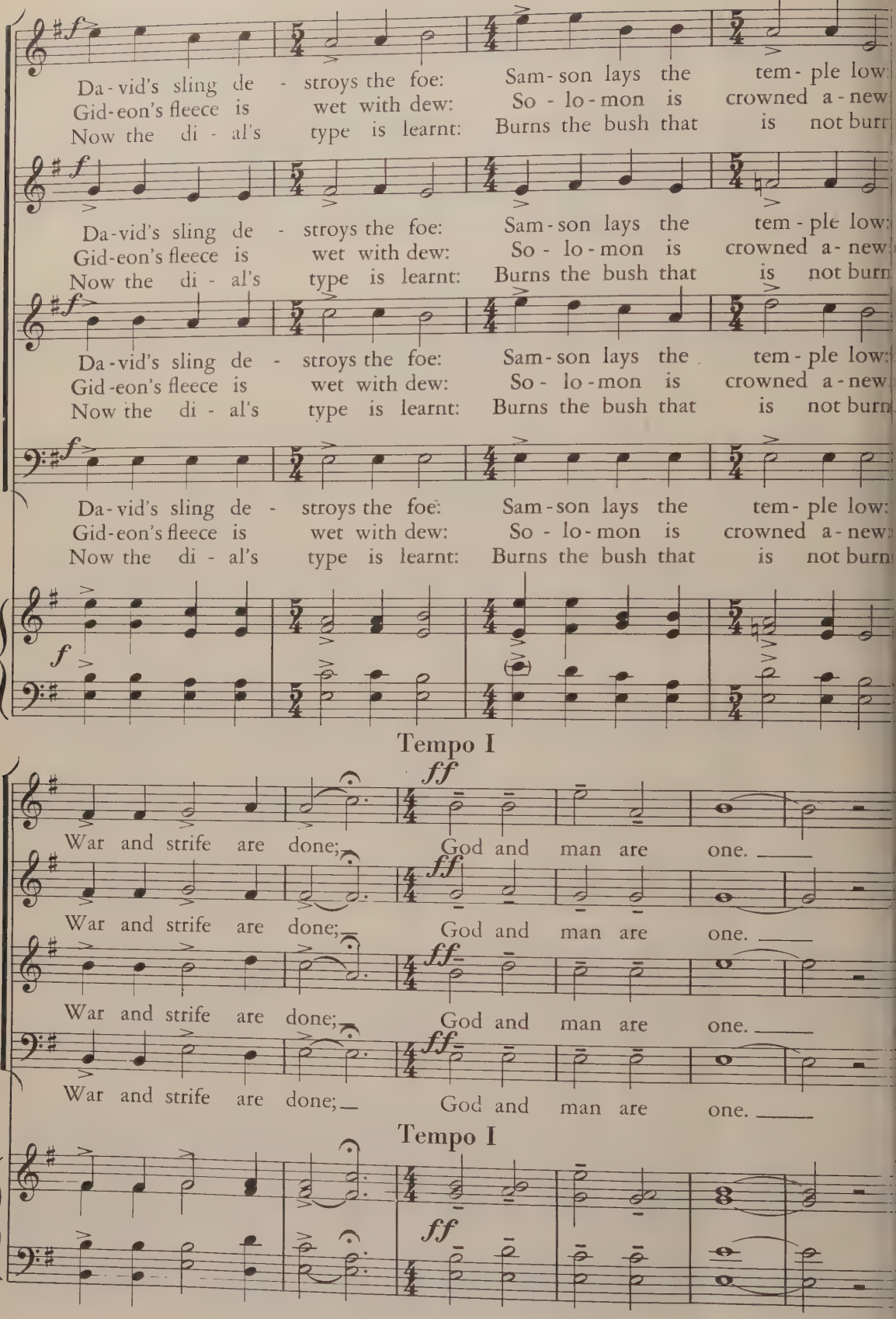

Al - le - lu - ia, Al - le - lu - ia.
And ce - les - tial voic - es,
Glad - ness and sal - va - tion,
Yet the days grow long - er,
can hurt no more;
that last for ay;
the world loves night;
can hurt no more;
that last for ay;
the world loves night;
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.
Tell that sin is o'er.
Came on Christ - mas Day.
Christ is born our Light.
Tell that sin is o'er.
Came on Christ - mas Day.
Christ is born our Light.


Da-vid's sling de - stroys the foe: Sam-son lays the tem-ple low:
Gid-eon's fleece is wet with dew: So - lo-mon is crowned a-new:
Now the di - al's type is learnt: Burns the bush that is not burnt
Tempo I
War and strife are done; God and man are one.

A Hymn to the Messiah

"Hail, to the Lord's Anointed" by James Montgomery (1771-1854)
tune: "Ellacombe" • The Methodist Hymnal No. 85

by Philip S. Watters

CHRISTMAS hymns and carols have a very special charm. They tell of the sheep and the lambs, the angels and their songs, the wise men and the star, the camels, the little town, the friendly beasts and the manger. And, far above all else, the young mother and the Child!

But here is a hymn written as a "Christmas Ode" and sung first in a Moravian celebration on Christmas Day, 1821. It is included in *The Methodist Hymnal* under "Advent and Nativity," yet contains not a single one of all the ideas listed above.

An explanation, however, is not hard to find. This hymn, based on the Old Testament, is an "Imitation of the 72nd Psalm." Although the fundamental ideas are derived from this psalm, some of the beautiful descriptive phrases come from Isaiah and Amos. This is a messianic hymn. Therefore, since we accept Jesus as the "Anointed One" and find in him fulfillment of the long-cherished messianic hope, this is properly a hymn of Advent or Nativity. We are not here singing a lullaby to a tender infant; we hail the triumphant coming of the glorious messianic King—"Great David's Greater Son." There are tremendous values in the Incarnation which lie above and beyond the poetic ideas most often celebrated in the carols.

What are the central themes of this hymn? It is hard to name them without quoting the entire poem. But the poet looks back to David, the great king, whose glory has become enhanced and in whose descendant they have been taught to hope. He declares that the "Kingdom" is at hand —God's reign has already begun. Those who suffer wrong—the poor, the weak, and the oppressed—will be saved and given songs of joy. Love and hope will spring up like flowers, and the herald of peace will come. Looking to the future, one sees prayers and vows going up unceasingly to God as His Kingdom spreads without limitations either of space or time. We have here a triumphant declaration of faith in the eternal victory of righteousness.

Montgomery's hymn, although based on the Old Testament, reflects many of the peculiar concerns of his own heart. Eager to help all in need, he was a bitter foe of slavery and suffered in his soul with the victims of child labor, especially the small boys compelled to work as chimney sweeps. In the Kingdom whose coming he envisioned and for which he labored, the bands of oppression would be loosed and a King would rule in equity.

Montgomery was actively interested in world-wide missions. His messianic vision blended with the expanding program of the church. So, as his thoughts led onward, his hymn became a missionary hymn, and it has been so classified in some hymnals.

The tune "Ellacombe" originated in Germany. The composer is unknown. It has dignity and power and great simplicity. The range is not wide and there is not a single accidental. One listens in vain for the sound of trumpets or a booming drum as the hymn moves toward its climax, but great organs will not fail to sound the paean of victory, and congregations will be moved with inspiration as they sing:

"His Name shall stand forever;
That Name to us is Love."

Dr. Watters is minister of the Washington Square Methodist Church, New York City.

Organ Technic

by Everett J. Hilty

Last month we considered the necessity of precision in treating repeated notes to give clarity and rhythmic vitality to organ playing. One more type of repeated note should be discussed—groups of chordal repeated notes, a style hardly indigenous to organ music but found in transcriptions, piano accompaniments, and a limited number of organ compositions. The lone Bach composition using this type of accompaniment is "Erbarm dich," found in Volume I of *The Church Organist's Golden Treasury.*[1]

Several examples may be found in Barnes' *A Book of Classical Airs.*[2] (Many classical airs create a feeling of quiet dignity which makes them admirable for church use. Operatic tunes, however, such as the Lotti and Gluck numbers, should not be used in a worship service.) For our example, turn to Nardini's "Adagio Cantabile," page 34. The repeated notes in the left hand in measures 25 through 27 may be thought of as flowing rhythmic pulsation, achieved on the organ by holding each chord until time to play it again, then with a rapid up and down movement barely breaking the contact. Many subtle rhythmic variations are possible by slight alterations in the spacing between the chords, but they should never be cleanly released, else the effect will be choppy.

Between measures 25 and 26 the *e* should move to the *f* legato while the repeated notes receive more space between them than they received within the measure, giving a strong rhythmic pulsation over the bar line. This treatment applies to all passages with repeated chords and is particularly valuable when adapting piano accompaniments to the organ.

Pedal Technic

It is advisable to use a special pair of shoes for practicing and playing. The soles and heels should be of leather so that one may glide from one key to another. The toes should be narrow and the heels fairly wide and high. One reason for using special shoes is that the pedals must be kept clean and smooth, as well as the soles of the shoes. Grit brought in from the outside will wear down and roughen the pedals, hindering smooth playing. Another reason is to keep the player from being inhibited, as in substituting one toe for another, which might mar the finish of dress shoes.

A common deterrent to ease of pedaling is a bench too high or too low. The height of the bench should allow the organist to sit comfortably with his feet touching the pedals so that he may easily play a note by depressing either the toe or heel. The length of the legs, not the height of the individual, determines the proper height of the bench. When more than one organist uses the same bench, it should be cut down to suit the person with the shortest legs and raised by boards for the long-legged.

The bench should be close enough to the console for the organist to reach comfortably all expression pedals, manuals, and stops. Many organists play with the bench too far back and compensate for this by sitting too far forward on the bench. Sit at the console with the left foot over *c* and the right foot over *e*. Never slide up or down the bench for extreme notes. Keep your place and turn the body as needed.

Examination of the 32 note concave, radiating pedal board reveals that where the white notes are nearer the bench they are about a quarter of an inch closer to each other than where they are nearer the console. Therefore, the left foot can comfortably play the back part of the pedal board from about low *e* to high *a* and above. The left foot will always pass *under* the right foot, and the right foot will always pass *over* the left foot. Although there are exceptions, using this as a basis will give a positive approach to planning the pedaling for a given passage.

Normally keep the right toe about an inch from the black notes and the left toe even with the right heel. The right heel is raised enough to permit the left foot to pass under it comfortably. Raise the right side of the foot slightly when ascending and the left side when descending. The foot must never leave the pedal board. (This technic is called "skating.")

PRINCIPLE: The foot remains silently touching the note it has played until time to play the next note, then skates quietly and swiftly to the new note. The distance traversed BY THE SAME FOOT is the interval to be learned mentally and muscularly. (To be continued.)

[1] Oliver Ditson. $5.00.
[2] G. Schirmer. $1.50.

Mr. Hilty is professor of Organ and Church Music at the University of Colorado.

Play Hymns with CONVICTION

by Lawrence Allen

When playing hymns for youth or adult groups the church or church school pianist is a *leader* of hymn-singing. An outstanding church choir director once said: "I learned long ago to really direct my organist; the choir and congregation follow the organ regardless of what I do!" This is equally if not more true of the pianist, as the percussive nature of his instrument adds force to his playing. Naturally, if there is a director for the group, the pianist should always maintain precise co-ordination with him, resulting in team leadership. Many times, however, leadership of the group is the pianist's responsibility alone. Therefore, his playing must evidence conviction and authority.

Rhythm

Rhythmic drive should always be convincing and in keeping with the spirit of the text. Rhythm is not to be confused with metre. The metronomic pulse is a necessary scientific yardstick, but it is not to be followed slavishly. Rhythm is the ebb and flow which veers to the right (accelerando) and to the left (ritard) of the straight line pulse. Such rubato is the artistic aspect of music but should always be used intentionally—with subtlety and reserve. The fine pianist will never lose sight of the metronomic yardstick.

Many pianists observe good rhythm convincingly when playing exultant hymn-tunes but fail to do so in quieter ones. Thus, many prayer hymns suffer from "dragging." A positive rhythm, and firm touch, reinforced by an inner intensity often produce the essential pulse to keep quieter hymns "alive."

Accuracy

Playing with conviction presupposes absolute technical accuracy. Wrong notes undermine the pianist's own self-confidence and the responsiveness of the group. Hymn-playing is not easy! The oft-heard statement, "Anyone can play a hymn," is gross fallacy. Our finest church organists practice hymns as diligently as they practice their recital repertoire, and a pianist's excellent rendition of Beethoven's Sonata op. 31, No. 2 on Saturday night is no assurance that he can handle "A Mighty Fortress" equally well the next morning. While some technic "transfers," many hymn-tunes present problems which must be treated individually. Often the tenor note, for example, must be played with the thumb of the right hand, which demands a carefully planned fingering, well-rehearsed in advance.

Touch

Touch or tone-control is one of the most important aspects of piano technic. Throughout the entire development of the piano as an instrument, this matter has been a chief concern of builders and performers alike. Many finer points must be passed over here in favor of a few basic fundamentals.

Firm tone of the kind necessary for convincing playing is the result of controlled depression of the key by the finger, reinforced by the weight of the arm. Instantaneous transfer of arm weight to the bottom of the key-bed produces live, singing, body-full tone of healthy sonority. Attack of the tone is from fingers not raised high off the keys but practically from the key surface. Thus, it is not the distance the finger travels but the speed of finger action and the weight of arm behind the action which gives vitality to touch and tone. This principle applies at all dynamic levels, variety being achieved by control of finger speed and arm weight.

Reinforcement

Playing with conviction for larger groups may call for harmonic reinforcement of the printed score. This may be achieved in several ways. One of the easiest is to double the bass line with octaves in the left hand and to play the tenor line with the right hand. In some cases, this necessitates transposing the tenor note up an octave; for example, "Come, Thou Almighty King" (No. 2, *The Methodist Hymnal*) — in the first chord, transfer tenor note *b* up between soprano *d* and alto *g*, and play with right hand; play bass *g* in octave with left hand. In the chords following, the tenor part is played at regular pitch with the right hand while the left hand continues the bass part in octaves. This technic requires careful preparation and should not be attempted until thoroughly mastered in rehearsal. It is well worth the additional effort, however, as the added sonority encourages dynamic group singing.

AT THE REHEARSAL

by Austin C. Lovelace

The most important factor in a good rehearsal is that of personal relations. The director who has his nose buried (figuratively and literally) in the music is unable to bring the personality of the music to the persons in the choir. He may be a channel through whom inspiration is carried, or he may by his manner block communication. The good director has a way of making every individual feel that he is vitally important to the choir and to the interpretation of the music. The director must be aware of the reactions of the choir members to any given anthem or to a specific procedure and be able to adjust his methods to the needs of the moment. A sense of humor is helpful in tight spots for relieving the pressure which is bound to arise from intense work. A sense of urgency and intensity in one anthem should be balanced by a relaxed and leisurely pace in another. The choir should be praised for its high moments rather than scolded for its mistakes, for a choir will be inclined to give its best when it is praised. Occasionally the director can poke fun at a bad vowel or pronunciation by repeating it with exaggeration, but there had better be a good laugh or chuckle accompanying it. The director should also share plans and objectives—for the Sunday music just ahead and for future plans and programs. The team sense of pulling together toward a common goal will do wonders for any choir.

The start of the rehearsal is crucial. Some directors invariably begin with vocal exercises, but many singers will tend to come late if they know that the same procedure will always be used at the start. Unless the director can make the opening exercises an adventurous and effective voice class, it is wiser to use a variety of approaches: sometimes starting with review of a favorite anthem, reading through a new work, practicing intervals and ear training, studying a hymn, or even repeating last Sunday's anthem if it did not go well. The choir should feel that they will miss something important and interesting if they are not on time.

Rehearsal time should be used efficiently, with the director talking as little as possible. Singers do not come to hear lectures on music history or musicology—they come to sing. Any comments should be brief and to the point. A sung illustration is worth a thousand words of advice. Yet the director should be prepared to offer something interesting about a new anthem which will whet the appetite. In a new work the piano should play part of the piece to give tempo, or the director may sing a portion; but then the singers should be allowed to sing all the way through—yea, even encouraged to plow ahead and to read. After all, singers learn to read by reading and should be expected to go ahead without having all of the parts beat out individually by the piano.

The rehearsing of different numbers should be varied by starting at different locations: sometimes beginning with the hardest passage, sometimes with the last page, sometimes in the middle. There will be times for stopping a choir often to clear up bad mistakes, but the director who consistently stops a choir for every little mistake kills the desire to sing. A proper balance of singing through and of working on specific points is needed.

The rehearsal should be paced with a variety of moods. Avoid doing two anthems of the same style side by side. Contrast an anthem of praise with a meditative one. Avoid doing two numbers in the same key in succession. Since all anthems should be studied for many weeks (from four to eight) in advance, each week the director can work on something different. One week perhaps only the difficult passages will be worked out; the next, chordal balances studied; the third week devoted to diction problems; another spent on balances of phrases and climaxes.

Instructions should not only be brief but also picturesque. No two directors will use the same illustrations, but, as an example, the author has gotten better vocal lines from singers by asking them to sing a group of notes "not like so many hot dogs, but like a long salami." Scooping and sliding has stopped when it was described as "smearing on mustard." Picturesque terms and expressive language speed results. Instructions should be definite, going from the general to the specific: such as, page three, second score, third measure, first beat.

The choir should be encouraged to memorize

(*Continued on page 27*)

Dr. Lovelace is minister of music at First Methodist Church, Evanston, Illinois, and associate professor of Church Music at the Garrett Biblical Institute.

Let's Rehearse

by William K. Burns

The rehearsal is the real backbone of your work as a youth choir director, for this is where you spend the most important amount of time. This is where you get to know your members, and here you will win or lose their support and love of choir participation. It is, therefore, eminently important that each move you intend to make during a rehearsal be well planned. Any lack of preparation will be sensed at once.

Several techniques are helpful:

1. Write down in some kind of plan book[1] what you intend to do at every moment during the rehearsal; list more than you can possibly accomplish so you will be prepared for any eventuality.

2. Go over your plan to check several important factors. Be sure there is a change of pace, interest, and style. Be certain that those things which *must* be accomplished at a given rehearsal can be completed. Be sure you have marked your plan clearly with page numbers, directions, etc., so you will not lose valuable time.

3. Be prepared to make adjustments during a rehearsal. If one item seems out of place because of a unique situation, be prepared to drop it or substitute another. Your ease of adaptability will make the difference between a satisfying rehearsal and a poor one. Introduce new music confidently, emphasizing what it will do for the service or program of which it will become a part.

The mastery of a variety of techniques in teaching will increase your confidence in any rehearsal. When introducing new music, teach the melody and text separately. First go over the text to make sure everyone understands what the words mean. Look for patterns in the music which will make association easier. This is the time to work on parts to be sure everyone "hears" what his section is doing. To teach parts, some directors use a violin (with treble voices), the piano playing the part, or several strong voices singing it. Use one or as many techniques as you need to help your people learn.

Two of the greatest problems in any choir are the development of a sense of correct pitch and a sense of correct rhythm. One of the simplest methods of teaching rhythm is to have your group "clap" it out. Pitch is more difficult. Most of these problems can be helped by training the "ear" of the chorister. Tone-matching, vocalizing from key to key, and practice in hearing differences in pitch will be helpful. Faulty intonation is sometimes due to incorrect tone production as there is a high degree of correlation between the two. Therefore, to improve pitch accuracy, double-check on individual vocal production techniques.

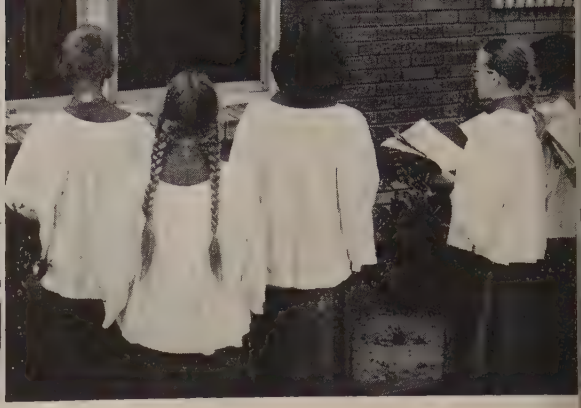
Vocalizing with youth choirs is a conditioning technique. Once they are accustomed to the habit of vocalizing, it is beneficial to use it often. If this technique is new, begin with scale tones 1-2-3-2-1, or 1-2-3-4-5-4-3-2-1, or 1-3-5-3-1 on vowel sounds like nä, nā, nē, nō, nū. The varieties are infinite. Use it cautiously and for a short period at first, but always listening for correct pitch. You may increase its use as it becomes a working tool. Since many techniques applicable to the training of adults are equally appropriate for youth, additional suggestions may be gained from the article, "At the Rehearsal," on the opposite page.

One of the most rewarding goals for which to work in a youth choir is the memorization of music. The results of this practice speak eloquently for themselves. Perhaps the greatest reason for memorization is that of building a vast storehouse of the fine church music literature in the mind of the chorister. Each piece of good sacred music learned in youth increases the musical intelligence and stimulates participation and appreciation in the adult. The improvement in quality, made possible because of complete attention to the director, more than justifies the time and effort required. Almost all young people memorize quickly and easily. Go over the anthem at enough rehearsals to allow time for memorization without pressure. The increase in pride of singing well, unhampered by music, not only makes the small extra effort worthwhile but makes your choir determined to continue a high quality of presentation.

A good rehearsal is a joy because it produces the service which results in praise to God. But more than that, the inner workings are a thrilling vehicle for making the Gospel known through song.

Mr. Burns is minister of music and Christian education at Morrow Memorial Methodist Church, Maplewood, New Jersey.

[1] Recommended: *The Choirmaster's Workbook*, Vol. 7. Augustana Press. $2.00.



Music for Juniors

by Muriel Alford

Explore the Hymnal

GENERAL PURPOSE: To help juniors become familiar with the great hymns from our Christian heritage; to lead them as they grow in their appreciation for these hymns as a source of inspiration and guidance for Christian living.

Good Christian Men, Rejoice

The Methodist Hymnal, No. 110; *Singing Worship,* No. 99; *Closely Graded Course V, part 1.*

Through the use of this German carol juniors may experience the joy of announcing the good news of Jesus' coming. Both the text and music come from the fourteenth century. The original poem was a curious mixture of Latin and German. Dr. John Mason Neale, English clergyman, made this excellent translation in 1853. It expresses the spirit of peace and good will and helps juniors to sense the sacred joy of Christmas. Adding much to its value is the lively fourteenth century melody. You may show the juniors where to insert the words "News! News!" "Joy! Joy!" and "Peace! Peace!" as they are found in *Singing Worship* and *Closely Graded Course V, part 1* but omitted from *The Methodist Hymnal.*

As with Gladness Men of Old

The Methodist Hymnal, No. 90; *Singing Worship,* No. 98.

Juniors may offer a prayer to the Christ child through this Christmas hymn. They will recognize the melody since it is also used with the text, "For the Beauty of the Earth." As the boys and girls read the words of "As with Gladness Men of Old," help them to discover that this is a Christmas prayer. It relates the story of the Wise Men to our present-day customs.

Christmas Songs: Hymns and Carols

An explanation of their historical significance will stimulate juniors to sing Christmas hymns and carols with new understanding.

One of the most joyful times of the Christian year is the season of Christmas; it is a time of singing, of rejoicing over the birth of Jesus. Today's junior is surrounded by the secular, commercial aspect of the festival—he sees it on television, hears it from the radio, and walks through it in the stores. We, as leaders and parents, can help our juniors to have a better understanding of the Christian foundation for this festival season as we lead them in their appreciation of the carols and hymns which express the real meaning of Christmas.

In A.D. 125 the Bishop of Cesarea officially decreed that December 25 should be observed as the birth date of Christ. For many years the great astronomers, historians, and theologians had worked to establish the correct date. The first recorded observance of the Christmas festival occurred in A.D. 128 when the Bishop of Rome ordered: "On the night of the Nativity of our Lord, the Christians shall hold services, and in them sing the angels' song . . . 'Glory to God in the Highest, and on earth peace to men of good will.' " Ever since, Christians have held their Christmas carols in highest regard and have sung them with enthusiasm and joy.

Resource Materials

Krythe: *All About Christmas,* a delightful book about customs, legends, and traditions associated with Christmas around the world. Harper. $2.95.

Mrs. Alford is director of Christian education and children's choirs at First Methodist Church, Glendale, California.

Dearmer, Williams, & Shaw: *The Oxford Book of Carols,* an invaluable resource book. Oxford University Press. $3.50.

Routley: *The English Carol.* Oxford University Press. $5.00. (See November REVIEWS.)

Ingram: *Organizing and Directing Children's Choirs,* a well-written and most useful volume. Chapter 14 on "Special Services for Children's Choirs" has interesting and practical ideas for juniors' participation in a "round-the-table carol sing," a family carol sing, and other unique Christmas programs. Abingdon. $2.50.

Maus: *Christ and the Fine Arts,* an anthology of pictures, poetry, music, and stories about Christ. Part I deals with His birth and childhood. Harper. $5.95.

Maus: *The World's Great Madonnas* and Maus and Fielding: *Music Section of the World's Great Madonnas,* both volumes filled with excellent materials. Harper. $5.95 and $1.50 respectively.

Browsing Table

Interest Center Ideas: Your juniors who arrive early can increase their appreciation for great Christmas art as they look at some of the masterpieces which are produced in Miss Maus' two anthologies (listed above). Copies of masterpieces may be purchased inexpensively from your local Cokesbury Bookstore; the Metropolitan Museum of Art, New York 28, N. Y.; and the Huntington Library Art Gallery, 1151 Oxford Road, San Marino, California. Many public libraries have a loan collection of art reproductions.

Someone in your church may have a Madonna collection which they would like to share with your juniors. Madonna figurines may be used effectively for an interest center.

Anthems

Peace on Earth[1]

This recent unison anthem is by Austin Lovelace, minister of music at the First Methodist Church, Evanston, Illinois. The melody for each of the three verses of the poem by Elizabeth Knobel is the same and will be especially appealing to juniors; it is singable and rhythmic.

The sibilant sound of the consonant "s," which occurs many times in this text, needs to be handled carefully, since it is a non-musical sound. Help the children to avoid hissing or prolonging the "s" sound in such words as "listen," "Christmas," "us," and "peace." Any consonant which ends a word should be articulated by the children precisely together and in rhythm.

Luther's Joy Carol[2]

Dr. Lloyd Pfautsch, associate professor of Church Music and director of choral activities at Southern Methodist University, has arranged an early seventeenth-century melody and set to it his English version of a poem attributed to Martin Luther. The first stanza is in unison, while the second and third are in two-part writing. A refreshing "lift" is created through upward key changes.

Listening Time

Here are a few of the many fine Christmas records which juniors will enjoy:

Christmas with the Trapp Family Singers, carols from many countries sung in various languages, Decca. Volume I, DL 9553; Volume II, DL 9689. $4.98 each.

Christmas Songs by the Obernkirchen Children's Choir. Delightfully Christmas-y! Angel, No. 65021. $3.98.

Cathedral Bellringers, carols and hymns rung on English handbells, some with organ accompaniment. Westminster, WP 6059. $3.98.

Christmas Around the World by the Svend Saaly Choir. Carols from many countries sung by a fine European choir. Decca, DL 8204. $3.98.

These selections may have a variety of uses during the Advent and Christmas seasons—in the choir experience before or during rehearsals; in the church school department; and, perhaps most effectively, in the home as fine background music while the family decorates, bakes Christmas cookies, wraps gifts, or trims the tree.

Let's Have a Christmas Party

When you have a Christmas party for your juniors, it is not necessary to have elaborate refreshments, to exchange gifts, or give candy. Real fun, fellowship, and joy in a party come from doing something together to make someone else happier. Your juniors may discuss and decide what they as a group could do to express the spirit of Jesus and show their love for him.

A Christmas party might include caroling at a rest-home, a children's hospital, or for the "shut-ins" of your church, followed by games and light refreshments. You might gather the greens and help to decorate the church.

An inexpensive and delightful carol collection which is most useful for a Christmas party or a traditional carol service is *Song in the Air.*[3]

(*Continued on page 25*)

[1] Lovelace, Choral Services. $0.20.

[2] Pfautsch, C. C. Birchard. $0.20.

[3] Available from the Service Department, General Board of Education, P.O. Box 871, Nashville 2, Tennessee. $0.20 each, $2.50 for 20, $5.50 for 50, $10.00 for 100.

Music for Primaries

by Madeline D. Ingram

Suggested for January

The Whole World Singing by Thomas, Friendship Press. $1.95.
Songs Children Like, National Council of Churches. $1.00.
The Methodist Hymnal, The Methodist Publishing House. $2.10.
Children's Games from Many Lands by Millen, Friendship Press. $1.95.

Suggested for This Month

The Whole World Singing by Thomas, Friendship Press. $1.95.
Christmas for the Very Young (a simple play) by Upshur, Flammer. $0.60.
Hymns for Primary Worship, Westminister. $1.50.
Songs for Early Childhood, Westminster. $1.75.
Sing, Children, Sing by Thomas, Abingdon. $1.50.
"To Bethlehem" by Williams, H. W. Gray, No. 1478. $0.18.
"Jesus Was Born in Bethlehem" by Marshall, C. Fischer. $0.20. (See October MUSIC SUPPLEMENT.)
"Melode" Bells, Peripole. $4.00.

Christmas paintings

"The Nativity" by van Dyke.
"The Virgin Adoring the Christ Child" by Corregio.

Recordings

Christmas Hymns and Carols, Vol. I & II, by the Robert Shaw Chorale, RCA Victor LM 2139 and LM 1711. $4.98 each.
Christmas Songs by the Obernkirchen Children's Choir, Angel 65201. $3.98.
The Story of the Music Box, Caedmon CB-2. $4.95.
Messiah (Excerpts), Columbia ML-5300. $4.98.

Activities for the Month

Learn a variety of Christmas hymns and carols • Continue work with "Melode" Bells • Present *Christmas for the Very Young* • Listen to recorded Christmas music • Interpret Christmas music with body movement •

What greater pleasure can be found at this time of year than in singing Christmas carols together? There is such contagious joy in the season itself, and there are so many expressive songs to be sung, that we frequently burst into song and sing more lustily than is our usual wont. For children it is perhaps the happiest time of all the year, and they too find it natural to sing, sing, sing, thus giving us opportunities to teach them many things about the season through song.

The story of the birth of Jesus is known in part by primaries, and there are many attractive songs which tell this story in simple language. One of the loveliest, "Jesus Was Born in Bethlehem," with words by Mary Elizabeth Montgomery and tune by Jane Marshall, was reprinted in October MUSIC MINISTRY. The tune is so easily learned that it needs no formal teaching, and each stanza ends with the same words. These words, "Alleluia, praise the Christ," etc., lend themselves to bodily motion that is expressive of joy. Lifting hands, sweeping movements from side to side, and turning oneself about as the arms sweep outward, all help to interpret the joy that the word "alleluia" conveys.

Different in mood, but with equal appeal is "To Bethlehem" by David McK. Williams. The tune has a simple, rocking motion, and any of the stanzas may be used alone, for each is complete in itself.

The Methodist Hymnal contains carols and hymns for the entire Christmas season, and the primary child is old enough to learn many of them. If stanzas are too long or if the text is difficult for the child to comprehend, the refrain only may be used. "Hark, the Herald Angels Sing" has words that are too mature, but what child will not join in happily on the last line of this hymn? The same is true for "Angels, From the Realms of Glory," "O Come, All Ye Faithful," and "The First Noel." The Waits' Carol, "In Bethlehem 'Neath Starlit Skies," has the same two "Alleluias" at the end of three lines,

Mrs. Ingram is chairman of the Division of Fine Arts, Lynchburg College and minister of music at Memorial Methodist Church, Lynchburg, Virginia.

thus encouraging easy participation by children. A favorite with all youngsters is the Polish carol, "Infant Holy." A better translation for primary children is found in *Sing, Children, Sing* (No. 77). "Silent Night" is a favorite, but we need to help the child sing this well, avoiding the sliding pitches that one often hears.

Animals are attractive to children, and it is easy to find carols that mention them. A fine opportunity is presented for individual singing in "The Friendly Beasts." In *Hymns for Primary Worship,* No. 71, there are four stanzas which may be sung individually. This carol calls for explanation of the word "Immanuel" and the concept of Jesus as "Brother." Another song about animals is "Birthday Presents," No. 96 in *The Whole World Singing* by Thomas. Additional stanzas, telling of the gifts that could be furnished by different animals, may be composed by the children. Since this tune is longer, the teacher or parent may need to help in arranging the meter of the words to fit the music.

"O Come, Little Children," No. 73 in *Songs for Early Childhood,* has words that are more suitable to the young child than those found in many versions with this title. Other words with this tune are found in No. 74 in the same book.

Christmas for the Very Young by Claire Harsha Upshur is a simple Nativity play with six tableaux. Songs may be sung by solo voices or by a group of children. Directions are given for costuming and staging each tableau. If so desired, other songs may be added by the same children or by an off-stage group. The final chorus, "Jubilate," lends itself to the use of "Melode" bells.

"Ring Out the Joyful News Again," No. 60 in *Hymns for Primary Worship* may also be used with bells. It will be best to play only the first and third beats on the bells because, as suggested, the song must be sung gaily, and such speed makes it impractical to ring every note.

Edith Lovell Thomas has included some unusual and beautiful Christmas songs in *The Whole World Singing,* especially for a program such as "Christmas Around the World" or "Christmas Carols of All Nations." "Lullaby to the Christ Child," No. 88, fits the primary child's voice admirably and has the added appeal that lullabies have for the young. If so desired, the melody may be hummed to good effect after the singing of the second stanza. An antiphonal song where one voice is answered by a chorus is No. 93. The text and tune are both African in origin. Children delight in making more lines for the leader to sing. One group of boys and girls arranged the whole Christmas story to be sung to this tune by adding: "Joseph was the baby's father," "shepherds saw a star shine brightly," "kings brought him many presents," and "Christmas Day is Jesus' birthday."

Christmas Art

Beautiful works of art and beautiful music are so closely allied that we should take every opportunity to relate them in the child's mind. What lovelier picture of Mary and the baby Jesus can be found than in Anthony van Dyke's "The Nativity"? Here Mary is pictured as a young, adoring mother leaning gently over her sleeping child. As children view this picture, an adult might sing "What Child Is This?" or the children could sing one of the lullabies mentioned above. Another beautiful painting that is easy for the child to understand is "The Virgin Adoring the Christ Child" by Correggio. Again we have a beautiful but "real" looking mother and child. As was typical of Correggio's style, light from the Christ Child illuminates the face of the mother as she holds out her arms to the baby.

Many nativity pictures contain mystical figures and symbols that are too remote for a child's understanding, and they often include clouds of angels hovering above the manger. While we sing of the joy of the angels, it seems best not to present them in visual form to young children.

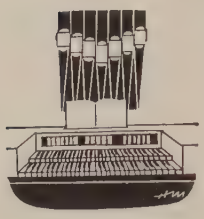
Listening Time

Recorded music can add much to the joy of the Christmas season, and here, too, we have an opportunity to introduce children to that which is excellent. Short numbers will not tax the young child, and many longer works may be trimmed down to his listening capacity. Since the Christmas portion of Handel's *Messiah* is so popular, the youngster can begin to have a listening acquaintance when he is of primary age. Harmonically involved choruses should be omitted in favor of the more melodic ones—except in the case of the "Hallelujah Chorus." This is brisk and repetitious enough to hold attention and excite imagination. The latter is proved by seeing the joyous bodily abandon which is often expressed by children as they move in response to this music. The "Pastoral Symphony" is excellent for quiet listening, with any lovely picture of the shepherds as a visual guide to the beauty and calm of the holy night.

There is no lack of recorded material for Christmas listening (see resource list above). Our chief concern is to see that what our children hear is the very finest available.

reviews

for the ORGANIST



Modulation in Theory and Practice by Edward Shippen Barnes
J. Fischer and Brother $4.50

Although this book is now ten years old, many organists are not aware of its existence. Written especially to help the church organist play a smoother service, it is an incomparable guide to the essential technic of getting from one key to another in an intelligent and musically acceptable fashion. Dr. Barnes also provides a set of modulations between all keys and twenty-four interludes.

Thirty-five Interludes on Hymn Tunes by Joseph Clokey
J. Fischer and Brother $3.00

Organists looking for easy material of high quality will relish the contents of this volume. Of unusual contrapuntal interest and musical integrity, many of these numbers are long enough for offertories, short preludes, or postludes. Hammond organ registration is indicated for each piece, and all are playable with the twenty-note pedalboard.

CHORAL MUSIC

Carols for the Season by Healy Willan
Concordia $1.00

A collection of twenty-two carols arranged for unison or two-part singing. Carols from many countries highlight the various festivals of the Christian year in excellent musical settings. A sample carol service for Christmas is printed in full. Recommended for your junior choir library.

The Canyon Hymnal for Boys and Girls edited by Alison Demarest
Canyon Press Junior Edition: $1.50
Leader's Edition: $3.00

The junior choir director and teacher will find many ways to use this collection of 109 hymns in introducing juniors to some of the great hymns of our church. Historical notes on the hymn-tunes, composers, and authors should serve to heighten interest. An outstanding feature is the arrangement of accompaniments to fit the hands of junior pianists. Words that might need explanation have been underlined, although some of the concepts embodied might require more explanation than the individual words. A primary edition, with many hymns containing concepts far too mature for this age group, is not recommended.

BOOKS

The Handbell Choir by Doris Watson
H. W. Gray $5.00

Here is a book many church musicians will welcome. A compresensive manual covering almost evey conceivable facet of organizing and directing a handbell choir. Clear, concise writing, ample illustrations, and excellent typography combine to enhance the value of this book. The novice will find in it answers to many questions, and the more experienced bell-choir director will use it as a helpful reference guide.

Organizing and Directing Children's Choirs by Madeline D. Ingram
Abingdon $2.50

Mrs. Ingram (see *Music for Primaries*) has written a modest-sized book containing a wealth of inspiration and information for all persons who work with children's and early adolescents' voices. There are few books on this subject which approach the basic issues: music in Christian education, vocal technic, age groupings, and organization with such good judgment as is reflected in this volume. Highly recommended for all directors of children's choirs.

Music in Christian Education

(*Continued from page 13*)

music, rising above favoritism and familiarity as bases for our choices to an objective understanding which accepts and acts on the standards that have been developed by those who have worked seriously and sincerely in this area through the years. Worship and teaching values should be the basis for our selection and use of music—not what I or the group feel like singing at the moment, but what they can be led to respond to as a part of a larger learning experience.

We should all—teachers and musicians—take advantage of every opportunity for interpreting the values of fine music to our churches. With loving persuasion as our tool we should crusade for the universal use of *The Methodist Hymnal,* for careful selection of hymns, and for creative and meaningful use of the hymns in worship and study, so that every encounter with a hymn will be accompanied by a sense of the worthwhileness of hymn-singing activity.

We should campaign for reverence in our churches, developing those attitudes that will cause our people, as they participate or listen to the singing of the great music of the church, to say, "Surely the Lord is in this place and this is the gate of heaven."

We should promote in every way possible leadership training opportunities in which music and Christian education will be presented. Workers' conferences on the use of music in the church school can be productive of great improvement. Just as our classroom activities need the musical assistance of the trained director, so our choirs need to be conducted with due regard for the principles and procedures of good Christian education. And so, we move forward together to the time when music and Christian education will no longer be isolated from each other, and when good Christian education will make constant use of good music, and good musical experiences will always meet the standards of good Christian education.

Music for Juniors

(*Continued from page 21*)

Suggested for January

(Theme: AFRICA)

Thomas: *The Whole World Singing,* "Good News," page 111. Friendship Press. $1.95.

Malmin: "Adoration," ancient Hebrew melody (see MUSIC SUPPLEMENT).

Jordan: "Prayer in Winter," B. F. Wood, No. 733. $0.20 (MUSIC SUPPLEMENT, January, 1960.)

Dvorak: "I Will Sing New Songs of Gladness," from *Five Biblical Songs,* unison. Associated Music. $1.00.

Marshall: "Schweitzer," from *We Sing to Learn.* Carl Fischer, No. N3139-30. $0.75.

Suggested for Christmas

Fisher: "Joyous Tidings," two-part lullaby with brief readings from Luke. Remick, No. 1-R3250. $0.20.

Davies: "Christ Is Born in Bethlehem," English melody, two-part with optional descant, handbells or recorders effective on descant; also unison with descant and SSA. Flammer, No. 86135. $0.20.

Huffman: *Select Unison Anthems for Children's Choir,* twenty-two anthems, including six carol-anthems for Christmas. Very easy but good. Flammer. $0.75.

coming in JANUARY

AROUND THE WORLD we sing! Next month MUSIC MINISTRY will carry feature articles on singing Methodists in India, Britain, the Congo, and the Cagayan! David Kraehenbuehl heralds the new year with a stimulating article: "A New Song!" and Vernon Gotwals discusses the vital question: "The Organ and Student Practice." Our writers on children's music tie-in with the year's mission emphasis—Africa—in an excellent way.

The MUSIC SUPPLEMENT will carry: "Prayer in Winter," a unison anthem for junior choirs by Alice Jordan; "Hymn of Nations," an SAB anthem by Austin Lovelace; "Lamb of God" arr. by Christiansen, and "Out of the Deep" by Francis Snow—both excellent for Lent (SATB).

Start the new year off right by reading every page of MUSIC MINISTRY.

notes of note

by Jean S. Watkins

Christmas may be just around the corner, but the effectiveness of many of the programs and services you will attend this season may be traced to technics and materials gained at workshops during the summer months. Music sessions were offered in pastors' schools, Christian education schools, Christian vocations camps, and in practically every area of leadership training.

The *Baltimore Conference* climaxed its district workshops with a two-day conference-wide session at Western Maryland College. The fifty-nine persons registered in this program made a total of more than four hundred conference music personnel attending leadership sessions. Incidentally, Baltimore has added over one hundred new NAFOMM members this year!

The *Pittsburgh Conference* held its annual music workshop with the Christian Education Laboratory School at Jumonville, Pa., offering courses in organ, basic conducting, rehearsal technics, vocal technics and diction, children's choirs, repertoire, personnel interrelationships, hymn study, and music in worship.

North Texas Conference will hold an Education-Music-Pastor workshop on February 27 at First Methodist Church, Sherman, Texas.

Busy annual conferences took time for music study—Dr. J. Edward Moyer conducted seven fifteen-minute hymn sessions at the *Erie Conference* and had a full hour at the *Virginia Conference* last summer.

Music workshops were held the same day as district Christian education workshops in the *New England Conference,* with a separate program for musicians and pastors. *Central Jurisdiction's* NAFOMM chairmen spoke on church music, NAFOMM, and music materials at several conferences in August (Beaumont District, *Texas Conference;* Columbus and Chicago Districts, *Lexington Conference.*) NAFOMM president Bill Rice taught nine music sessions at the *St. Louis Area Pastors' Refresher School.* The Area's Leadership Training School in *Little Rock* had a music interest group led by Juanita Simpson, featuring hymn study and the role of music in the total church.

The ministry of music as a vocation was presented by certified ministers of music at Christian vocation camps in the *New Mexico, Pittsburgh,* and other conferences.

Our hats are off to the Montana Conference—they had *ten* fall workshops.

Southeastern Jurisdiction's institute of church music at Junaluska and the *West Virginia* music institute both featured a practical approach to music in Christian education, using the regular church school curriculum materials. Conference directors of children's and youth work particularly encouraged church school workers to attend the West Virginia institute, in which the *East Tennessee* and *Washington Conferences* of the *Central Jurisdiction* participated. Plans have been made to work on an integrated basis throughout the state. Another "mountaineer" feature was the presence of a revision committee on the *Fellowship Song Book,* now in use in the West Virginia, Genesee, Illinois, Northeast Ohio, Northwest Indiana, Peninsula, and Pacific Northwest Conferences.

Workshops are branching out in the type of courses offered. There are classes in rhythmic movement, chanting (particularly the choral communion service), the small church's music program, music in recreation, theology of hymns, music for special services, instrumental music, the minister's responsibility in the music program, and integration of music and worship, as well as courses to meet the technical needs of the organist and choir director.

Music programs in many conferences have been set up on a district basis with the full co-operation, in both planning and execution, of the district superintendents . . . Baltimore, Oklahoma, North Texas, Virginia, to name a few. News and ideas are distributed within conferences through Board of Education publications, music committee communications (Pittsburgh Conference's committee prints a bi-monthly letter), annual reports (Genesee, Northeast Ohio, Indiana), and NAFOMM correspondence. Some districts have newsletters (Southwest Dallas District, North Texas Conference).

NEWS AT RANDOM . . . Genesee Conference has established a *reference library* to aid individual churches in selecting music . . . First Methodist Church, Westfield, New Jersey, ac-

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Mrs. Watkins is minister of music in the First Methodist Church, Fairmont, W. Va.

quaints its congregation with *newly-acquired choral compositions* through its monthly news bulletin . . . Glen Johnson, Lovers Lane Methodist Church, Dallas, has several *hymn-services* available for children, youth, young adult, and older adults . . . The ministry of music has been presented in attractive brochure form by many churches. One eye-catching folder comes from the First Methodist Church in Boise, Idaho . . . The report from NAFOMM's ministry of music job analysis committee will provide material for both the professional full-time minister of music and the part-time or volunteer church musician. The committee is composed of representatives from NAFOMM, the Division of the Local Church, the Editorial Division, and the pastoral ministry.

At the Rehearsal

(*Continued from page 18*)

the opening passage of every anthem and of any difficult entrance so they can watch the conductor carefully. In all other spots they should be taught to keep one eye on the conductor by holding up the music so they can see and sing over it. A choir will tend to watch the director if his every motion and movement is meaningful; but if he looks like a windmill or threshing machine, there is little point in watching since the motions mean nothing to the singer.

When the rehearsal is over, the singers should be physically tired but spiritually and mentally refreshed. When a singer tells you that he was dog-tired when he came but feels invigorated at the end of the practice, the rehearsal has been effective. Whether or not this happens is up to the dierctor.

The rehearsal does not end for the director when the last singer leaves. He still must sit down and critically examine what happened. Was there effective use of time? What improvements can be made next time? What anthems need special attention in the future? Occasionally the use of a tape recording during the rehearsal can be the basis for a more careful and studied examination of what happened. (It is rarely useful to spend much time playing back tapes for the choir except for specific problems of blend or balance.) The director should also welcome suggestions from the choir members whose musical judgment can be trusted. And finally, the director should ask permission to attend rehearsals of other choirs as an observer and, best of all, should sing under another director to get the perspective of a choir member. Perhaps, thereby, it is possible "to see ourselves as others see us."

Who's Who in Music Ministry

NANCY POORE TUFTS is a pioneer in the art of English handbell ringing in this country. She has conducted numerous workshops on bell-ringing and has arranged over 200 compositions for the medium. Organist-director at St. Paul's Episcopal Church—the oldest church in Washington, D. C.—she is also Bellmaster of the famous Potomac English Handbell Ringers, who rang for President Eisenhower last Christmas. Mrs. Tufts holds the M.S.M. degree from Union Theological Seminary in New York and has studied also at Syracuse University and the Curtis Institute. Husband "Bill" is an A.A.G.O. and also holds the M.S.M. degree from Union Seminary.

MARY ELIZABETH MONTGOMERY, daughter of a Methodist minister, is a graduate of Texas State College for Women, Denton, Texas. She is an accomplished musician, having served for nine years as alto soloist at Highland Park Methodist Church, Dallas. She has held positions as a fashion artist and has illustrated two music books, WE GO TO CHURCH and WE SING TO LEARN, in collaboration with composer Jane Marshall (Oct. MUSIC SUPPLEMENT). The departmental art-signatures in MUSIC MINISTRY, as well as the clever feature on page 28 are from her pen. A versatile home-maker, she and engineer husband "Charlie" have three children.

ANNA LAURA GEBHARD is mother in a musical Methodist parsonage. She is the wife of Rev. Edward W. Gebhard, Minister of McKinley Methodist Church, Winona, Minnesota. Four accomplished teen-agers join their parents in music-making. The family ensemble consists of three cellists, one violinist, and an organist-pianist. Mrs. Gebhard also directs a 45 voice junior choir in their church. She is the author of several books, two written in collaboration with her husband: *Rural Parish, Parsonage Doorway, Guideposts to Creative Family Worship,* and *Holidays and Holy Days at Home,* all published by Abingdon Press.

All prices quoted for music, books, and materials in MUSIC MINISTRY are the latest obtainable when we go to press. They are subject to change without notice.

Who's the Pest in the Vestment?

by mary elizabeth montgomery

So boys are boys - and we expect it -
Wouldn't have it otherwise!
But when you're wearing vestments,
Come on - calm down, you guys!
A bobby pin's too simple
To hold this golden hair -
Besides, the ribbon's sequined
Make sparkles in the air!
It's nice she had a date last night -
Her flowers are very pretty -
But can't she wait to show them off?
It really is a pity!
mem...dallas
This jewelry was confiscated
Just in the nick of time:
The choir director spotted it
At the last stroke of the chime!
The girls who wore these robes today
Stepped forth without a wrinkle -
But when they put them on next week
They'll look like Rip Van Winkle!
A vestment gives one dignity,
And those who wear them solemn
That they must walk with studied
Wherever they may go!
Petticoats and hoops so full -
We really shouldn't chide her -
But even if she gets it looked,
No one can sit beside her!
Her feet are quite important -
To give a firm foundation -
But is it necessary
To show such ostentation?
The black and white you see here
Are really red and gold -
In all her technicolor,
She's a picture to behold!